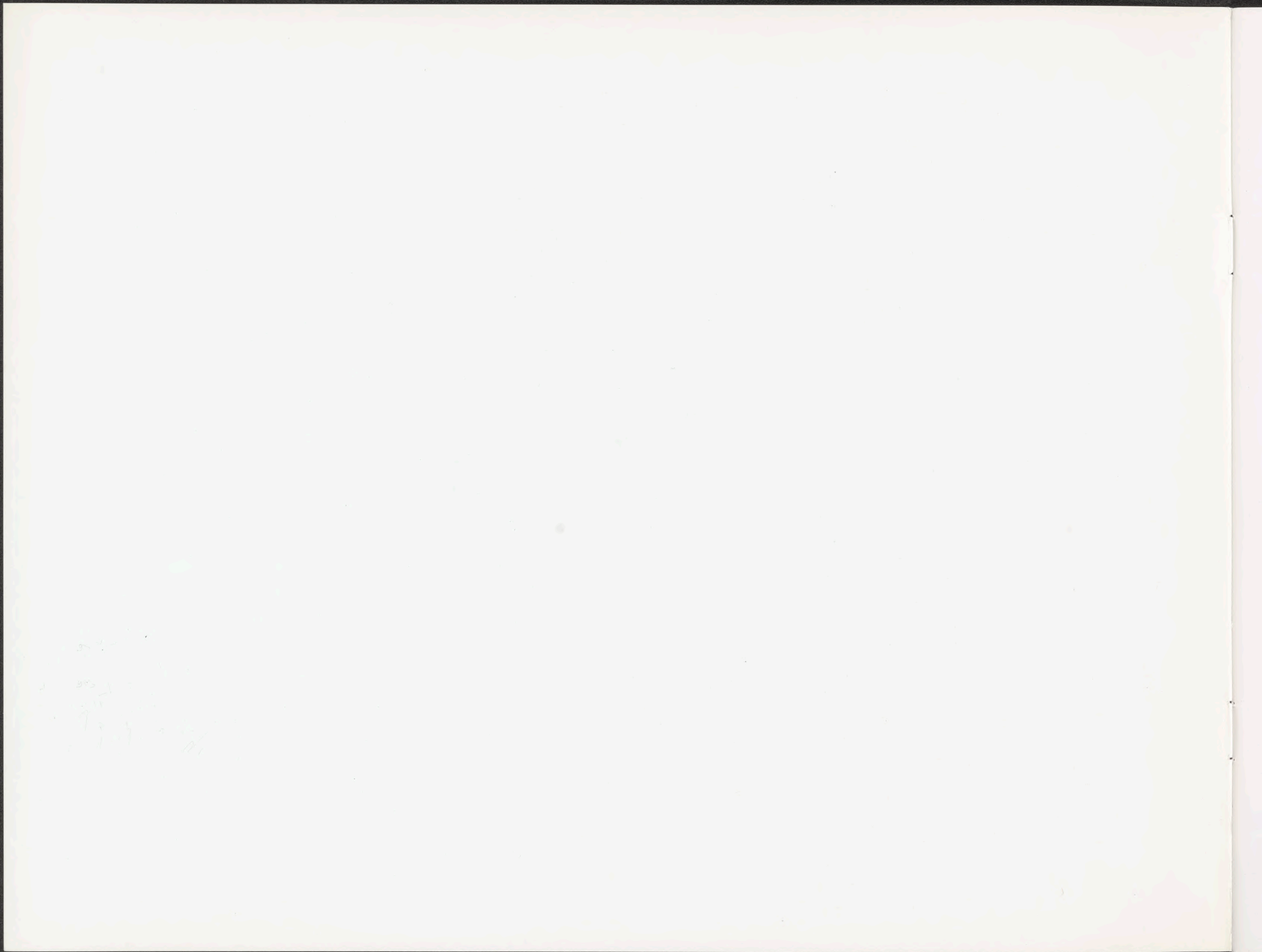


**REMEMBER...**  
TM

**THIRTY YEARS AFTER  
THE MARCH ON  
WASHINGTON:  
IMAGES OF THE  
CIVIL RIGHTS MOVEMENT  
1963-1993**



•Photography: Harold Dorwin  
Anacostia Museum  
Washington, D.C.

•Catalog design Keith A. Gaston  
/Illustrations: Illustration/Graphic Design  
Garland, Texas

Junior Black Academy of Arts and Letters, Inc. - Dallas, Texas  
and  
Howard University, Washington, D.C.  
(School of Communications - Department of Radio, Television and Film)  
in association with  
The Corcoran Gallery of Art and The Anacostia Museum, Smithsonian Institution



PRESENT

**"I Remember...Thirty Years After the March on Washington:  
Images of the Civil Rights Movement, 1963-1993**



Exhibition and Catalog organized by  
Eric Key - Chief Curator  
Dr. Samella Lewis - Chief Consultant

Essays by Dr. Ronald W. Walters and Dr. Floyd Coleman  
with introduction by Edward S. Spriggs



The "I Remember..." exhibit and concert are supported by the D.C. Commission  
on the Arts and Humanities, Alpha Kappa Alpha Sorority, Xi Omega Chapter,  
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THE DISTRICT OF COLUMBIA  
WASHINGTON, D.C. 20001

SHARON PRATT KELLY  
MAYOR

The 1963 March on Washington on behalf of Civil Rights for all Americans commands an opportunity to celebrate and recognize the significant contributions of our nation's African-American artists as an integral part of the Civil Rights Movement. Artists remind us that change is the result of sacrifice, commitment and spirituality, by giving voice to the full range of human experience. For it is through the arts and cultural expression that societal conditions are documented, dissected and discussed. Capturing the essence and energy of the period, this exhibition, "I Remember...Thirty Years After the March on Washington: Images of the Civil Rights Movement, 1963-1993" incites our perceptions and emotions.

The role of the artist during the Civil Rights Era is a prime example of the connection between the articulation of the spirit of the Movement through image and song. With the contributions of artists, this legacy will be preserved for decades to come that we do remember, must remember and will remember. "I Remember..."

A handwritten signature in cursive script that reads "Pamela G. Holt".

Pamela G. Holt  
Executive Director and  
Mayor's Advisor for Cultural Affairs  
D.C. Commission on the Arts and Humanities





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on the Arts**

August 9, 1993

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Executive Director

Message from the Executive Director  
of the Texas Commission on the Arts

On behalf of the Texas Commission on the Arts, I would like to congratulate the Junior Black Academy of Arts and Letters, Inc. and Founder/President Curtis King, on the remarkable concept of "I Remember...The March on Washington Thirty Year Performing and Visual Arts Anniversary Salute: 1963-1993."

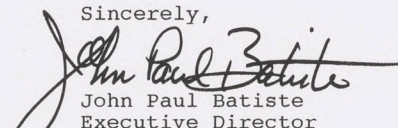
On August 28, 1963, a mass demonstration occurred in Washington, D.C. to focus attention on racial injustice, to galvanize support for civil rights legislation, and to voice concerns regarding freedom, racial equality and job opportunities. It is through the arts that organizations like the Junior Black Academy of Arts and Letters have been able to bridge the cultural gap, and have remained foremost in Mr. King's visions and dreams which will be exemplified in this remarkable visual and performing arts production.

The Junior Black Academy of Arts and Letters has successfully united visual and performing artists, civic and political leaders, social and business dignitaries from Texas, Washington, D.C., across the nation and abroad, in this commemorative event.

"I Remember..." should be embraced by persons of all ages, races, creed and nationalities throughout the country and the world. It is a pleasure that we might unite to witness this event come to full fruition.

Again, on behalf of the Texas Commission on the Arts, congratulations and continued success.

Sincerely,

  
John Paul Batiste  
Executive Director



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## FOREWORD

"But somebody'll stand up and talk about me and write about me-Black and Beautiful- and sing about me and put on plays about me! I reckon it'll be me, myself, yes, it'll be me."

Langston Hughes

During the Civil Rights Movement, African-American artists began to "sing" of themselves as never before. They were strongly committed to using the past and its heroes and heroines to inspire change and to project a beautiful Black future.

The exhibit **"I Remember... Thirty Years After the March on Washington: Images of the Civil Rights Movement, 1963-1993"** presents a unique opportunity for U.S. citizens of all races to see and experience the wealth of contributions made by talented visual artists from around the country. It brings together the diversity of individual artists, their styles and themes, while at the same time linking together each one by his/her honest vision to collectively bring about freedom, justice and peace.

The Junior Black Academy of Arts and Letters, Howard University (School of Communications-Department of Radio, Television & Film), the Corcoran Gallery of Art and the Smithsonian's Anacostia Museum are grateful to the private and institutional lenders, as well as the individual artists who have given of their time and work to make this exhibit and show possible. I especially appreciate the high level of cooperation, collaboration and understanding between Howard University, the Corcoran Gallery of Art and the Anacostia Museum.

A special thanks must be given to those individuals who provided assistance in researching and assembling the exhibit: Dr. Samella Lewis, Chief Consultant; Mr. Eric Key, Program Director for the JBAAL and Chief Curator for the Exhibit; Mr. Jacob Lawrence and Ms. Elizabeth Catlett, National Honorary Co-Chairs; Mr. David Levy, President and Director of the Corcoran Gallery of Art; Mr. Steven C. Newsome, Director of the Anacostia Museum; Dr. Franklin Jennifer, President of Howard University; and Dr. Bishetta Merritt, Chair of Howard University's Department of Radio, Television and Film.

And finally, a most heartfelt thank you to the many sponsors, patrons and hundreds of "I Remember..." volunteers without whose support, time and effort, none of this could have happened. Thank you All!

Curtis King  
 Founder/President  
 Junior Black Academy of Arts and Letters, Inc.



## ACKNOWLEDGMENTS

The concept for the project came for Mr. Curtis King, Director and Founder of the Junior Black Academy of Arts and Letters, Inc., Dallas, Texas, who wanted to do something to mark the thirtieth Anniversary of the March on Washington. He envisioned a concert at the Kennedy Center for the Performing Arts (Washington D.C.) and a national exhibit at the Corcoran Gallery of Art (Washington, D.C.). After many meetings, the plans were completed and the work began.

The exhibit title is "I Remember...Thirty Years After the March on Washington: Images of the Civil Rights Movement 1963-1993." The exhibit examines the works by African-American visual artists from representationalism, naturalism, serialism, pop art, abstract and expressionism. Additionally, the multi-faceted, multi-media works in this exhibit explore various artistic trends as a result of what African-American artists were producing as a result of the socio-economic, political, and cultural conditions in America.

A national project of this magnitude could not have been possible without the energy of so many people. It was through their eyes, knowledge, and travel experiences that led me to the artists in this Exhibit. We are especially grateful and forever indebted to:

Alvia Wardlaw  
Philip Brookmon  
Gwen Hargrove  
Kenneth Rowe  
Felicia Agent  
Gail Johnson  
Carter Manning  
Marilyn Clark  
Janet Henderson  
Thomas and Loretta Simmon  
Harold and Anna Blake  
John Adams  
Phillis Jones  
John Biggers

Eugene Forney  
Louise Hicks  
William Anderson  
Calvin Jones  
Edsel Reid  
Keith and Patricia Gaston  
Evangeline J. Montgomery  
Members of the African-American Museum Association  
Anita Knox  
Ife Mahdi  
David E. Daniels  
Ella Goode Johnson  
Staff, Corcoran Gallery of Art

Eric Key  
Chief Curator &  
Director of Programs  
Junior Black Academy of Arts and Letters, Inc.



## INTRODUCTION

Two parallel orientations have provided intracultural tension in African-American art since Emancipation. On the one hand, African-American art has essentially, though always belatedly, emulated European and Euro-American forms and styles. On the other hand, a tradition in the sense of content was established during the Abolition Movement and continued through the "New Negro and Harlem Renaissance period on through the 1960's and 70's." In one camp, we've had to pull toward assimilation into "mainstream" arenas. In the other we've had artists depicting the social situation and struggles of domestically colonized exslaves. They first sought "universality" in their art. The other tended toward using art as a tool for liberation.

Often both of these tendencies are demonstrated in the career of a single artist. Such was the case for Edmonia Lewis, Henry O. Tanner, William H. Johnson, Lois Jones, and Romare Bearden for instance. Just as often we can also observe another set of artists who used the Black Experience as universal experiences as in the careers of Beauford and Joseph Delaney, and Hughie Lee-Smith to mention just a few.

These tendencies are intertwined in each phase of African-American art and social development in the Twentieth Century. But it was through the prompting of W.E.B. DuBois, Marcus Garvey, and, of course, Alain Locke that the continuity of content became a major identifying characteristic of African-American art. This tradition is clearly marked by the use of art to extol morality, hope and pride, and to provide a positive view of Black heritage. Periodically, works were created that revealed attitudes about world imperialism and oppression. The Mexican muralist, the New Deal government's Works Progress Administration and its art program was a tremendous influence in giving public legitimacy to an art that was socially functional, celebrated ordinary folks and showed their humanity and their struggles. The effect of these and other efforts such as the Harmon Foundation's Exhibitions were to be felt throughout the Forties and Sixties. Aaron Douglas, Charles White, John Biggers, Elizabeth Catlett, Jacob Lawrence, Hale Woodruff, Claude Clark, and Vincent Smith were among the major representatives of this thrust.

By the mid-Sixties the legacy to use art in an attempt to educate, politicize and to challenge social injustice was well established. The Black artists had

become a major player in the domestic struggle for equality and began to be influenced by international developments. The rise of African Liberation and Third World.

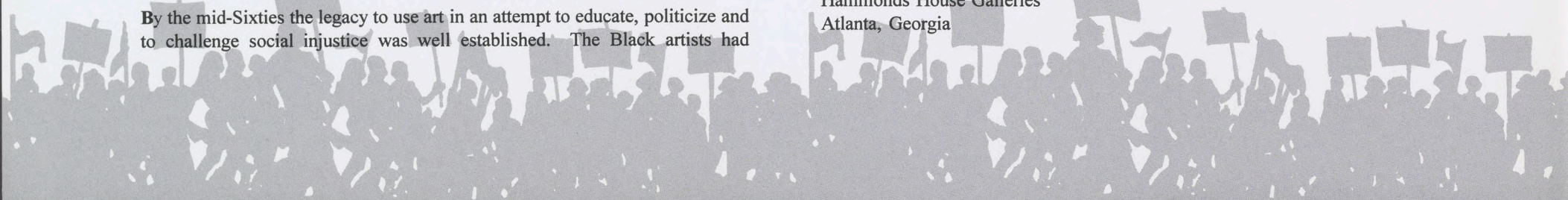
Liberation Movements occasioned a heightened level of militancy in the arts. The enduring ideas and analyses of Locke, DuBois, El Hajj Malik Shabazz, and Franz Fanon (the Negritude legacy notwithstanding) must be cited here as well. A "Black Arts" rather than a "Negro Arts" movement ushered in the final quarter of the 20th century. All the while however, a significant number of Black artists maintained their allegiances to the mainstream art ideologies and "isms" identified with mid-century modern art.

The artists who matured into the Sixties has a clear legacy of social content-oriented art. They began to see themselves as liberators and sought to use art to liberate the psyche of the Black man. They wanted new definitions of art and culture that would be inclusive of their own values and rhythm qualities. "Soul" became a philosophical concept--a metaphor for "the essence of Blackness". A "black aesthetic" based in the Black experience was called forth. The artist collective AFRICOBIA (African Commune of Bad Relevant Artists) was launched and its manifesto called for "...images that African people can relate to without formal art training." Pan Africanism arrived in the visual arts.

By the Nineteen Eighties African American art had opened up to the religious and cultural stimulations from cultures of the African diaspora. Artists began to appropriate ancestral and parallel New World artifacts and concepts into their works. David Hammonds, Houston Conwill, Bette Saar, Charles Abramson, Mel Edwards became forerunners for the art of the Nineties.

As the Twentieth Century comes to close African American art with its content-centered legacy makes another turn on this spiral toward universal greatness. This exhibition and catalog demonstrated that content has remained a meaningful cord connection our present with our past as it informs our future in the social as well as in the cultural arena.

Edward S. Spriggs  
Hammonds House Galleries  
Atlanta, Georgia



## THE CENTER COMES ALIVE: THE AFRICAN AMERICAN ARTIST AND THE STRUGGLE FOR FREEDOM, 1963-1993

The 1960s was a ring shout<sup>1</sup> writ large. It was a time when peoples of African ancestry around the world turned to their own cultural roots and consciously sought to remember the past and become empowered in order to advance the cause of Black liberation. It was a time when the Black creative community in the United States realized that its lived reality was informed by a strong connectedness to African culture, to African aesthetic traditions that tended toward wholeness, a virtual confirming circle that gave creative expression form and meaning.

With the quickening pace of activities on the Civil Rights front noticeably with the 1954 Brown vs. Board of Education decision, the 1955 Montgomery Bus Boycott, the 1960 student sit-ins and 1961 Freedom Rides, the African-American community became increasingly more engaged in the struggle for freedom and self determination.

The African-American struggle for freedom and self-determination reached a high-water mark on August 28, 1963, with the March on Washington. Here the NAACP, Urban League, Southern Christian Leadership Council, Student Non-Violent Coordinating Committee and tens of dozens of other organizations, numerous families, and individuals gathered to advance the cause of Black freedom. They followed the charismatic Dr. Martin Luther King who had been on bell hooks the frontline of the civil rights struggle since the Montgomery Bus Boycott. Dr. King, along with his followers, was a virtual juggernaut that moved from city to city throughout the south. He had faced attack dogs, fire hoses, police billy clubs, jail cells, death threats and countless acts designed to intimidate him, to emerge as FBI Director J. Edgar Hoover's "most dangerous man in America."<sup>2</sup>

When Dr. King spoke to the 250,000 marchers assembled at the Lincoln Memorial and electronically to millions of people around the world he did so as the foremost leader of African ancestry who had helped to shape the Black community in the United States in a manner that insured it would no longer remain satisfied with the status quo.

While there had long been African-American artists who painted likenesses of leaders such as Richard Allen and Frederick Douglass, a few African American leaders have been memorialized in the visual arts as has Dr. King. Assuming heroic proportions in the imagination of Black artists, Dr. King, unquestionably, became the symbol for Black competence and excellence. His actions and words flew in the face of white domination and became manifestations of Black empowerment.

In this exhibition, Richard Hunt's I Have Been to the Mountain Top, Eddie R. McAnthony's Martin and Alonzo Davis's King's Peace Cloth are three examples of how artists responded to the man, his memory and legacy. In each instance the artist presented us with a perspective of Dr. King, one that transfixed a dimension of this historical figure in our mind's eye.

Whether focusing upon heroic figures such as Dr. King or generically upon the Black struggle, artists have mined the emotions and feelings of the African American community in ways both subtle and bold. Beginning with Jacob Lawrence's Migration series in the 1940s the African-American artist revealed a dimension of the African-American community that was less tentative, less apologetic and more aggressive in demanding their rights as U.S. citizens.

Certainly the importance of Lawrence to the history of African American art cannot be ignored, because not only did he chronicle the events of his day, he visualized his subjects with a sense of heroic power that made them virtual icons of the Black struggle for freedom. His life's work has been devoted to defining African Americans to and for themselves. The life and work of Frederick Douglass and Harriet Tubman, two giants in the African-American struggle for freedom, have been memorialized by Lawrence in serialized works that are singular in their compelling narratives and compositions.

When one thinks of artists who have also consistently focused on the Black struggle for freedom and dignity prior to the 1960s. Hale Woodruff and Aaron Douglas had a profound impact upon African-American art, beginning in era of what was called the Harlem Renaissance. Woodruff founded the art program at Atlanta University and Spelman College in 1931 and Douglas left New York City to establish the art program at Fisk University in 1937. Joining Howard University under the directorship of James V. Herring, Atlanta University, Spelman College and Fisk University were the important centers for educating young artists and for preserving and interpreting African-American art and culture. From Atlanta, Nashville and Washington, D.C., and other cities in the South, young artists were trained and became some of the most salient voices for Black liberation in the 1950s and 60s.

One of the most profoundly influential figures in African American art emerged from Howard University: Elizabeth Catlett. When Catlett enrolled at Howard Alain Locke, the dean of the Harlem Renaissance, was a professor of philosophy; James A. Porter, James V. Herring, Lois Mailou Jones and James L. Wells were teaching in the Department of Art, which had been founded by Herring in 1921, long before Catlett's arrival. Under the tutelage of James A. Porter, Catlett affirmed her cultural and spiritual identity which has been the center of her creative work over the past 50 years.

With I Have Given the World My Songs, Catlett foregrounded what bell hooks (Bell Hooks) has called "a liberatory consciousness,"<sup>3</sup> one that has been uncompromising in its intolerance of racism and political repression. In My Songs and Female Prisoner, Catlett has presented a "womanist" perspective, representations that reveal the artist's unswerving commitment to struggle and liberation of oppressed peoples and confidence in the authenticity of her own voice as a Black woman.

Those years immediately after the Great Depression were ones that African-American artists began to increasingly value what they did as artists. This can be seen in the life and works of Charles White, Ernest Crichlow, Jacob Lawrence and Romare Bearden, among others. They were not constantly looking outward to others to recognize and authenticate their work, but turned to themselves for validation and confirmation. This will be true of artists of the 1960s particularly Herman "Kofi" Bailey, Jeff Donaldson, Calvin Jones, William Anderson, and Nelson Stevens, to name a few.

That the 1960s was one of the most fertile symbol-making and symbol-using periods in the history of African American art is beyond dispute. With varying degrees of success, Black artists in the 60s created visual symbols that were counterparts to what Blacks youths produced in the commerce of their daily lives. Artists registered the changes that occurred in the Black community in an efflorescence of art activity that has been called the Black Arts Movement. If one were to select one image that symbolized the mood of the 60s the Black Power Salute would unquestionably be it. Throughout the United States a raised arm with a clinched fist symbolized Black Consciousness, it was the salute of young Black men where ever they met. While the "Power Sign" was universally understood within the African-American community, it became known to the world when Tommie Smith and John Carlos gave the Black Power Salute on the victory stands at the 1968 Olympic games at Mexico City.

The concept of Black Power was not new in the African-American community. For decades, it had been forged by the activities of organizations and individuals in the Black communities. However, the teachings of Malcolm X deeply influenced young Blacks in cities across the United States. It is not surprising that it was from their mouths that the term "Black Power" was publically proclaimed in the mid-1960s. Willie Ricks, Stokely Carmichael, H. Rap Brown, all members of SNCC, were the first and most effective spokesmen for Black Power. They and the Black Panther Party called for freedom "by any means necessary."

Although African-American artists since the Harlem Renaissance depicted Black subjects in easel and mural paintings, their works were different from those of artists in the 1960s. The works of this earlier period are not to be belittled, for they are skillful renditions of themes most relevant to Black identity, and they kept a viable creative visual arts tradition alive in the Black community. The mid-1960s was a different time. The Black community was restless; instead of muffled protest, there was a loud scream. The Wall of Respect (1967) was of this vintage, it screamed. Painted by Jeff Donaldson, William Walker, Wadsworth Jarrell, Barbara Jones-Hogu and other artists associated with the Organization of Black American Culture (OBAC). The Wall announced the new mood in the arts. The image of the Black Power Salute dominates the left side of the mural and serves as the ideological focus for the entire work. On either side of this imposing image, the artists placed images of Stokely Carmichael and Rap Brown, the bellwethers of the movement. Canvas and sketchbooks were no longer sufficient to contain the expressive energy of young Black artists; such materials were not large enough, nor public enough for their concerns. Walls of inner-city buildings were used by these artists to announce a change in the ideological cast of the Black community. The artists wanted to communicate this change to all the people, and they did.

In this exhibition, Dana Chandler's Black Man Breaks Free, Mel Edwards's Lynch Fragments, Elizabeth Catlett's Free Angela, Charles White's Centralia Madonna, Jeff Donaldson's Victory in the Valley of Eshu, David Hammons' Caution and Harold Dorsey's Charles Evers are icons of the 30 year struggle for liberation and self-determination. Adrian Piper's Safe carries on the cultural critique from a woman's perspective. In her work, Piper engages in a critique not unlike Catlett's Black Woman series of the 1940s.

In the 1960s, African-American artists were no longer separating themselves from larger struggles for freedom and self-determination. McArthur Award winning artist and scholar, Bernice Reagan, has written that the 1960s taught her about the "sweetness of struggle"<sup>4</sup> in her life. Echoing a similar sentiment about the 1960s historian, Lerone Bennett, Jr., proclaimed "it was a time when art was dangerous and relevant," and that "struggle was the highest form of culture."<sup>5</sup> Art historian, Samella Lewis, said of the 1980s: "Black artists, writers, musicians, and dancers joined together...to formulate new ideological directions..."to create" a new group feeling.<sup>6</sup> In a word, a ring shout where the creative center of the Black community came alive.

The 1960s provided impetus for the development of institutions, an outgrowth of the idea of nation building. The call was for developing an infrastructure that would serve the African-American community; an infrastructure that would help to empower the Black community, to let Black people determine their own destiny. Samella Lewis, a founding member of the Museum of African American Art in Los Angeles, and Linda Goode Bryant, director of Just Above Mid-Town Gallery in New York City, Edward Spriggs and Mary Schmidt Campbell, directors, respectively, of the Studio Museum in Harlem, along with hundreds of others across the United States undertook the arduous task of developing institutions that could present and promote African American artists in ways that were rare or non-existent in earlier times.

Complementing the galleries, art centers and museums were publications dedicated to presenting and interpreting works of African American artists. Black Art: An international Quarterly, published by Samella Lewis and Mary Jane Hewitt, and African Arts, published by UCLA, were devoted to the visual arts of Black America and Africa, respectively. Other journals and magazines such as Black Scholar, The Black Collegian, Black Enterprise and Ebony made the works of African-American artists known to a wider public. Many of the artists had been producing outstanding work for decades but received very limited or no exposure in the white press.

Like the political struggle for freedom and self-determination, the creative expressions of African-Americans were characteristically layered with respect to their structure and infused with levels of meaning, at once communicating on different frequencies. This exhibition brings together some of the important artists that have dealt most eloquently with issues of race, gender and class and artistic conventions of the past 50 years. These artists have explored the African American experience in ways that make us all witnesses to this 30 year chapter of African-American history of struggle and cultural expression. We can look at these works and say: "Yes, I REMEMBER..."

DR. FLOYD COLEMAN  
WASHINGTON, DC

- 
1. See Sterling Stuckey, Slave Culture: Nationalist Theory and the Foundations of Black America. New York: Oxford University Press, 1987, pp. 12 ff. In this splendid publication, Stuckey discusses the ring shout, its African origins and how it shaped African American culture in the United States
  2. For an exploration of J. Edgar Hoover's attitude toward Dr. King and the civil rights struggle in general, see Kenneth O'Reilly, Racial Matters: The FBI's Secret File on Black America. New York: The Free Press, 1989, particularly, pages 125-155.
  3. bell hooks, "Acknowledgments," Yearnings: Race, Gender, and Cultural Politics. New York: South End Press, 1990.
  4. See Bernice Johnson Reagan, "Forward: Nurturing Resistance," in Reimagining America: The Arts of Social Change. Philadelphia: New Society Publishers, 1990, p.2
  5. See Lerone Bennett, Jr., "Introduction," in Tradition and Conflict: Images of a Turbulent Decade, 1963-1973, Mary Schmidt Campbell, ed. New York: Studio Museum in Harlem, 1985, pp. 9-10. Also, see Mary Schmidt Campbell's superb essay, which provides the name for the exhibition and accompanying catalog, pp. 45-68
  6. See Samella Lewis, Art: African American, New York: Harcourt Brace Jovanovich, Inc., 1978, p. 131

## ART, POLITICS AND THE STRUGGLE FOR JUSTICE

The genesis of the great Black movement of the 1960s was first and foremost a creative act born of a post-war generation come to maturity, stained deeply by oppression, but also seasoned in struggles of the past and therefore, determined to take advantage of new possibilities in a new decade, hoping to widen and perhaps break open the cracks in the dike of racism that had been made by the previous efforts of black leaders, organizations and just common folk. This opportunity for creative acts was built of the juxtaposition of history with an awesome determination to throw off age old shackles which had locked Black people into a rigid place in the social order and kept them not only in poverty often as profound as that in slavery, but of physical exclusion and brutality beyond measure. And the yearning of the heart to finally be free of all of it, became expressed in the sensibilities of our art.

Who can say which came first, the sense that a new possibility was coming which might be a live proposition or that creative moments such as the 1954 Supreme Court Decision initiated by the NAACP, the Montgomery Bus boycott, or other acts, began the shifting, moving stirring of the soul that sparked marching feet. Was it the consciousness that developed into political action and became reflected in the art, or was it the consciousness that became reflected in our art that helped to give legitimacy to the new possibility for social change, or was it both? It is altogether possible that both the art and political action of the movement were born of the common stem of a dawning, powerful, creative Black consciousness and that they fed each other in a dynamic and historic dialogue which helped to create the motion which shook the world.

We know that artists such as writers possessed this sense of the necessity and the opportunity for change when we read The Blues People and hear LeRoi Jones say, even in the 1950s that the issue was to develop a consciousness that Black people were a nation. We hear in him and through him the strains of the potent legacy of Malcolm X, then preaching on the street corners of Harlem, in his "Message to the Grassroots" defining a nation and by so doing, defining a lost people. We also know that the play, "A Land Beyond the River", was based on the 1954 Supreme Court Decision and that the new age was truly represented in the voice of Lorraine Hansberry. Her voice was one of uncompromising resistance to oppression visited upon the then "Negro" and her posture held defiance even of well-meaning liberal representatives of the power structure. And in part, her hope for change was reflected in the brilliance of her play, "A Raisin in the Sun."

The coming change would challenge the old identity of Black people, but no matter that they had been known as "Negroes", the degrading, shuffling, ignorant stereotype born of the desperate need of white people to justify keeping Black people in slavery. Some had fought to dignify the term negro and to have, at least, those who used it capitalize the "N" and this was of no small moment. Nevertheless, part of the creative spirit of the new age was to re-create the "Negro" itself and thus, to change the thing "Negro" into a person self-proud of his image and her being. We understood the cause for the trials of Richard Wright's Bigger Thomas (and even Othello) whose rage born of the contradiction of society and the self drove him down the path to self-destruction. The powerful image of

Canada Lee behind bars in the 1950s playing Bigger in Native Son still haunts the imagination. The issue became how could we free him and in so doing, how could we free the Black and woman from the mess America has made of them?

This revolution of the self was important to many artists who were suddenly free to imagine and to paint, sculpt or to utilize any media to portray the powerful images of defiant Black people from the perspective of themselves, not only from the dominant perspective of their subordinate role in the social order, but within the context of their own feelings of self-worth as a person - as a people. Not that this had never been done before; it had. But the pervasiveness of it and the impact upon the movement, evoked an historical "call and response" which placed the artists not only as reflectors of the movement, but as participators in pushing the revolutionary sensibilities of Black people into uncharted waters and through them, the nation, to the limits of its possibility in that era to foster social justice.

Thus, the Black artist began showing how to really kill racism; how to really dignify Africa; how to lovingly hold a Black child up to the world with pride; how to truly stand together as wife and husband joined in a common effort against the odds to survive and prosper; how to use past and present symbols of Africa to nourish the identity; how to dignify simple rural Black folk culture; how to show what freedom and "equality" really mean by canvassing the icons of liberation such as the Panthers, Malcolm X and W.E.B. Du Bois; how to portray modern Niggers being lynched by the urban police; how to reveal the silent suffering of Black folk and even in their pretense of middle-class all-rightness in the "eye of the storm" and showing what even those who believe that they have made it through have made it into.

Perhaps the revolution of the self was the proper place to begin a movement, for as Franz Fanon, the brilliant Martinican psychiatrist told us in Black Skin, White Mask, there can be no true political change without those involved in it rehabilitating the image bequeathed to them by their slave masters. The possibility of change begins in the heart and in the purging of the culture from its historical debasement. And so, to challenge the myth of the superiority of "whiteness" and the inferiority of "blackness" was to construct a plane of equality which placed the universe also at the feet of those whose only hope for deliverance was by an external act of God, not by the audacity of imagining God working, of and through themselves.

In this way, "Black" became more than a color; it came to represent a culture and was capitalized with pride. This new Black identity, was proof of the coming sense of a revolution which allowed the motif of Blackness to be captured by Black artists in a variety of splendid ways that bespoke the very essence of life in all of its manifestations.

It took more, however, for a movement than the recreation of self into a more positive and assertive attitude. It took other accidents such as the right cast of characters: Emmett Till, a young boy who was murdered for talking to a white woman, Rosa Parks, Martin Luther King, Jr. and the people of Montgomery, Alabama, the Little Rock Nine and many others.

It also took the right instrument such as the coming of mass -

media. Perhaps we see this in the words of Dr. Joseph Delanie, whose roots were said to be "deep in Clarendon County" the origin of one of the NAACP school integration cases brought before the Supreme Court. He said in 1956: "Something's been happening down here a long time. All my life I've heard ministers complaining about Jim Crow. Negroes didn't just start raising sand in 1954. They started in 1619 but they didn't have television and newspapers and radio." So maybe the pervasive impact of the new technology of television made it possible to galvanize the new mood into a strategy of resistance because it could transmit ideas and strategies of struggle, help to gather support from the sympathizers and put pressure on the politicians.

Whatever forces came together they were captured by Black artists, not only artists who were accidentally Black, but those who saw the era as historic, as a moment to capture for the ages, as an opportunity to better understand the saga of African people in the Diaspora. While the Civil Rights Movement was raging in the 1960s and the "Big Five" organizations, NAACP, Southern Christian Leadership Conference, Congress of Racial Equality, Student Non-Violent Coordinating Committee, and the Urban League, were locked in battles from Birmingham to Bogalusa, from Bilbo to Bull Connor, Africa was undergoing its own metamorphosis from colonialism to political independence.

This political symbiosis between the African and Black-American movements was also an acknowledgement of the persistence and global impact of African culture upon peoples of African descent throughout the Diaspora. This explains why African-American artists drank so deeply from the well-spring of African

culture and reflected themes of the reverence for child, family, slavery, liberation and royalty and others in the motif of their work, not as a discovery in the New World, but as a continuity from Africa.

In truth, this reflection has influenced the stylistic culture of Black people in America from that day to the present, as it became common in the adornment, the subject of canvases, the symbols and trinkets of every day life for both young and old on t-shirt, key chains, necklaces, suits, evening gowns, and of course, on the walls, floors and in the cultural practice of the people. In many more places now than among the African conscious, Kwanzaa is celebrated as a ritual possessing positive African values.

African American artists persist today in giving us both a history of the decades since the dawn of the movement touching themes such as the Vietnam War, and addressing contemporary visions of the condition of their people. Such renderings have included themes such as the predicament of Rodney King, the plight of the Black male as an endangered species, the progress of the Black family and the changes and pressures of being Black and middle class. These images continue to be a veritable hymn to the strength, a poem to the virility and a libation to the spirit of Black people.

Most Black people and their families continue to live deep in a crisis of being both African and American in the down-to-the bone reality of conditions they encounter daily. This is important to understand not only as a link to history or as reflected in our constant struggle with identity, but as part of the confrontation with racism, with survival, with security, and with a thousand demons plaguing

every success. But, as Maya Angelou has said, "still we rise." That is the miracle! Medical genetic genocidal schemes come upon us, but still we rise; drive-by-shootings and point-blank murder by our offspring visited upon our offspring corrode the dignity of our neighborhoods, and still we rise; babies making babies, to the tune of rapped-out, negative values that degrade our humanity, but still we will rise, bloods on the corner selling crack, pressed to the hood of cop cars, facing jail on a bullshit tip, but still we rise; all of these conditions cloud our future, posing the "whyness" of it all, but still "strong men- and women- keep a-comin' on, stronger."

Can politics change this? Is our progressive integration into the political, social and economic system sufficient to ensure our future? As Larry Neal once said: "is Black people slowly moving...is Black people moving against the drum pressing hearts?" Perhaps there is no ready answer except the struggle, but whatever the final answer, art will reflect it or be the cause of it, it will educate, sensitize, express our hopes and our possibilities, and as such it will exhibit the multi-variate history of our strategies until we come to the crossroad of those which truly liberate or those that perpetuate our destruction. The tension of this constant crossroad in each era of Black history is captured in many ways by artists, is the essence of their subject.

The pace and direction of Black progress is not just a "Black" question. For as the movements which have brought a measure of progress to African Americans has influenced the development of greater opportunities for other non-whites, women, the handicapped, immigrants, the elderly and others, it holds the key to the direction of much of the country. Yet, the fact that the Black struggle and the struggle of Black artists in particular has not as yet

been substantially legitimized in the work of white artists and by the American artistic establishment is raw testimony to the distance that must be traveled to arrive at a place where art provides the bridge of honest communication between and among American races and ethnic groups.

So, as much as "We Remember" the movement of the 1960s and the decades since then, we cannot do so without understanding clearly that if Black art did not capture the power, the glory, the pride, and the progress of the people represented in the images of those involved in the movement and those sitting on the sideline nodding in prayerful agreement with the moving feet of the more courageous it would not be an art representative of our people and our time. And if it did not capture the pervasiveness of politics which invades and challenges our security in every corner of our being it would not be truthful to our mission.

Dr. Ronald Walters  
Chairman, Political Science Department  
Howard University

# T REMEMBER...<sup>TM</sup>



Photo of the author's mother, taken in 1955.

Photo of the author's mother, taken in 1955.

Photo of the author's mother, taken in 1955.

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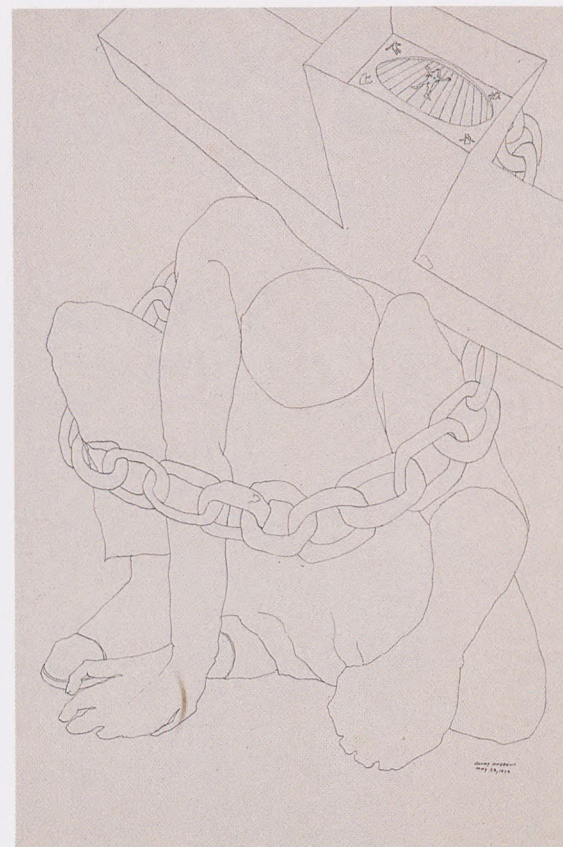
Photo of the author's mother, taken in 1955.



William Anderson  
SELF PORTRAIT  
c.1960s  
acrylic  
Courtesy of William Anderson

"During the Civil Rights Movement, I went into a for-whites-only restaurant and they refused to serve me because I was Black. I became angry and the restaurant owner and I exchanged harsh words. As a result, the sheriff was called and I was forced to leave. I was so angry that I put my emotions into *Self Portrait*."

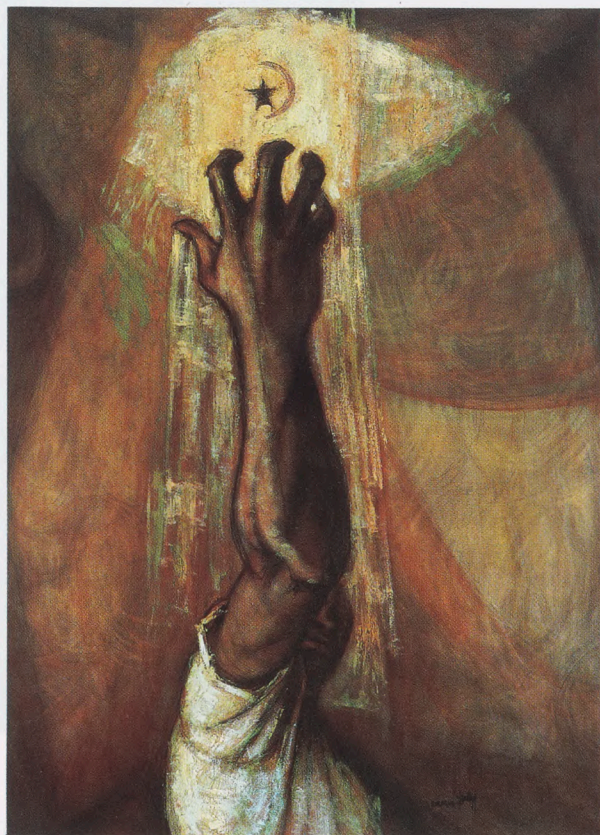
WILLIAM ANDERSON



Benny Andrews  
MAN AND HIS CROSS  
c.1972  
ink drawing  
Courtesy of Dr. Samella Lewis

"In the '60s, my paintings and collages reflected the importance of the Civil Rights Movement and the Antiwar Movement. Like many artists during that time, I gained the reputation as a protest artist. Religion in my works is important because it is one of the few aspects of Southern Black life where there is no interference from whites. My religious works depict a strong awareness of suffering and injustice as implied in 'Man and His Cross.'"

BENNY ANDREWS



Herman "Kofi" Bailey  
OUR IMAGE  
c.1961  
mixed media  
Courtesy of Dr. Samella Lewis

"My works are based on Pan-African themes of Black unity. These works possess positive and inspirational images of Blacks in the diaspora."

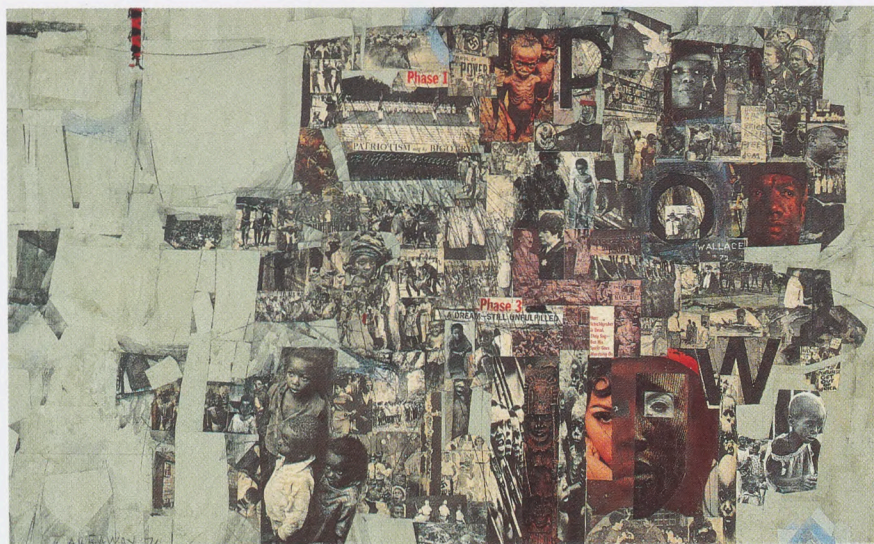
HERMAN "KOFI" BAILEY



Arthello Beck, Jr.  
AGONY OF VIETNAM  
c.early 1970  
oil on canvas  
Courtesy of Arthello Beck, Jr.

Television News didn't know the real story of the war, so I imagined what was happening. I put myself in their places and created *Agony of Vietnam*. This was a protest piece against the war. It was not created as "art-for-arts-sake."

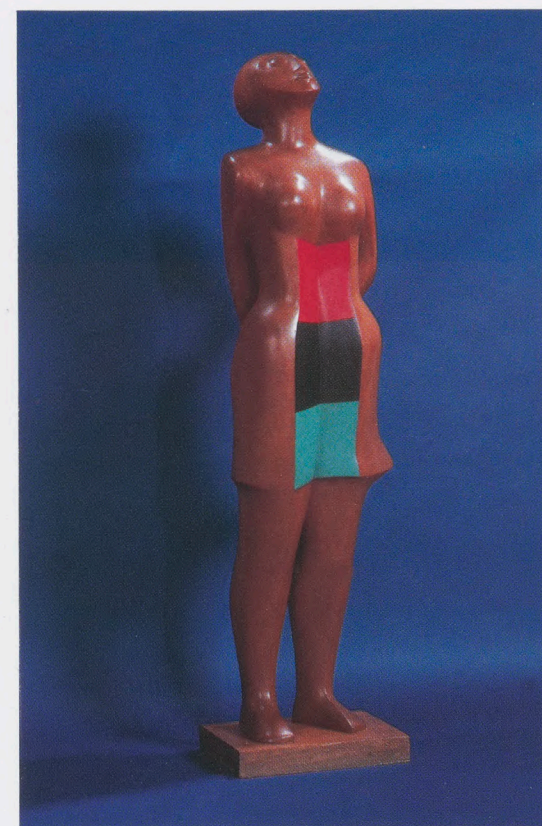
ARTHELLO BECK, JR.



Arthur Carraway  
A DREAM-STILL UNFULFILLED  
c.1971  
collage, gouache & fabric  
Courtesy of Arthur Carraway

"*A Dream-Still Unfulfilled* is a reflection of my experiences in four wars (World War II, War in the Congo, Panama Conflict, and the Vietnam War). I witnessed racism committed against other nationalities by this government in ways one will never imagine. What I saw made me very, very bitter. When I returned to the United States, I wanted to document these experiences and offer my solution to racism in this country. Education is my solution to racism in this country. Therefore, I created *A Dream-Still Unfulfilled*."

ARTHUR CARRAWAY



Elizabeth Catlett  
POLITICAL PRISONER  
c.1971  
polychromed cedar  
Courtesy of the Schomburg Center For  
Research in Black Culture,  
Art & Artifacts Division  
New York Public Library

"I'm an avid believer of family unity and the rights of women. As an active participant in the Civil Rights Movement who is dedicated to the struggle for human and political rights, I created *Political Prisoner* as a tribute to the many political leaders who were jailed for their commitment to the Movement."

ELIZABETH CATLETT

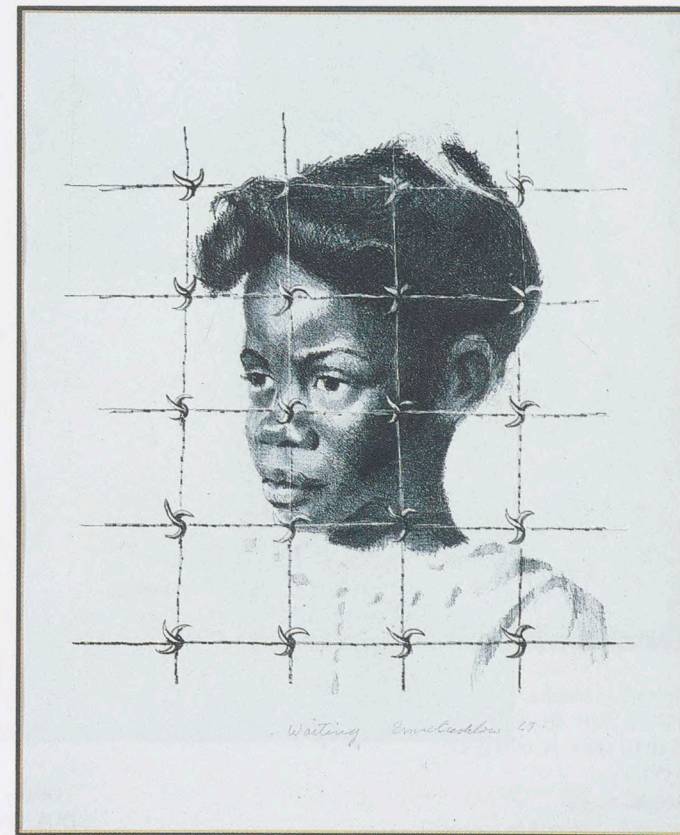


Dana C. Chandler, Jr.  
AMERIKA: THE GOLDEN PRISON  
c.1973  
acrylic

Courtesy of The National Afro-American  
Museum and Cultural Center  
Wilberforce, OH

"We are under the illusion that somehow the Civil Rights struggle has relinquished us as slaves. In the 1960's and '70's, we marched and fought to have certain rights as a people. Even today, when I, a professor, sit on a bus in my suit and tie, a white person bypasses my empty seat and sits next to another white person. Racism still exists. America is still a prison. I created *Amerika: The Golden Prison* to document the massive number of blacks who were imprisoned by laws which have restrained and constrained us."

DANA CHANDLER

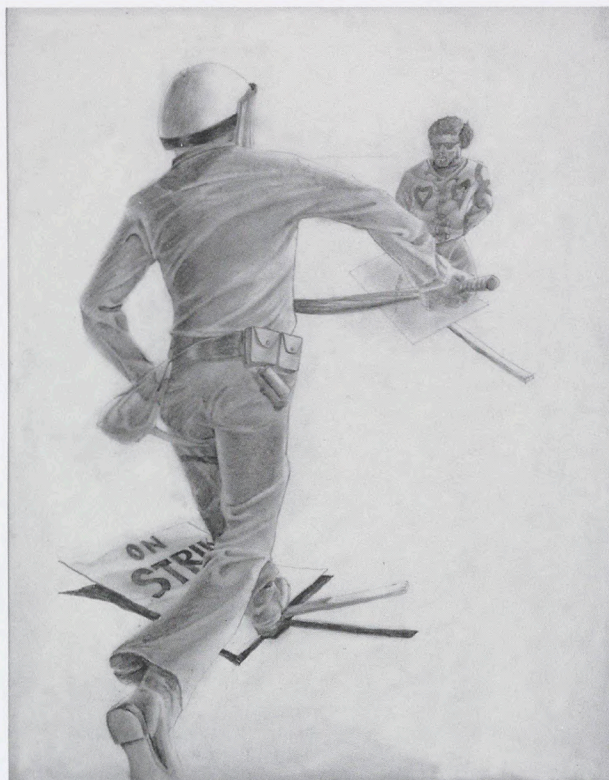


Ernest Crichlow  
WAITING  
c.1967

ink on paper  
Courtesy of Mr. and Mrs. Edsel Reid

"In this work, I wanted one to feel the barriers that attempt to prevent us from achieving or having equal access to the many opportunities this country provides."

ERNEST CRICHLLOW



Dewey Crumpler  
SOUL ON ICE #14  
c.1969-70  
pencil  
Courtesy of Dewey Crumpler

"As events or conflicts unfolded, I would travel to the sites to document the atmosphere in the area. I would gather materials from the site and use them in my art work.. *Soul on Ice* #14 took at San Francisco State University, Black students protested to get a Black Studies Program. The students as well as the administration were persistent in their position. The police was called to the scene and began to beat the students. The students persistence paid off. The university has a Black Studies Program."

DEWEY CRUMPLER



Alonzo Davis  
KING'S PEACE CLOTH  
c.1985  
acrylic on woven canvas  
Courtesy of Contemporary Consultants  
Atlanta, GA

"The images by other artists did not address the spiritual aspect that I saw and felt in Dr. Martin L. King, Jr.'s life and works. Unlike the energy of the time, *King's Peace Cloth* is reflective and meditative. It makes a quiet statement and it is symbolic of a spiritual man who, though he began as a preacher and became a champion of Civil Rights, discovered his ultimate goal-world peace."

ALONZO DAVIS



Jeff Donaldson  
AUNT JEMIMA AND THE  
PILLSBURY DOUGHBOY  
c.1963  
oil on canvas  
Courtesy of Jeff Donaldson

"In 1963, with concerns other than the agenda of the Civil Rights Movement, I was at home looking at television and painting. *Aunt Jemima and the Pillsbury Doughboy* was created in this atmosphere. I started out painting a piano player. But as I listened to Dr. King's speech, I was compelled to get involved with the Movement. It was at that time that the direction of the painting changed. This piece addresses the social and political need of our people. Aunt Jemima symbolizes misguided strength. We must direct our strength as a people to address and correct the injustices of our time and for the future."

JEFF DONALDSON



Harold S. Dorsey  
BAD NIGGER BOY WITH  
TOOTHPICK AND KNIFE  
c.1971  
oil on canvas  
Courtesy of Harold S. Dorsey

"I remember walking home from a painting class at Northwestern University in 1971 and coming across a young boy who had a toothpick in his mouth, and who had distinguished African features. I asked him for a knife to sharpen my coloring pencils. Then, I asked him why was he not in school? He told me that he had been expelled from a newly integrated junior or senior high school because he had gotten into a fight with two white students who had verbally insulted him. He tied up the boys with string and hung them by their feet from the rafters. This inspired me to create several works that dispel the stereotypes which surround young Black males. A man's muscular ability and dress should not be viewed as threatening; rather, he is courageous and strong."

HAROLD S. DORSEY



David C. Driskell  
OF THEE I WEEP  
c.1968-69  
collage & acrylic on masonite  
Courtesy of David C. Driskell

"My works are devived from African roots and often combine the concerns of abstraction with more social considerations and figurative elements. My art seldom imitates literal life, but it does imitate the ways of life."

DAVID C. DRISKELL



Melvin Edwards  
LYNCH FRAGMENT:  
FREEDOM FIGHTER  
c.1992  
welded steel  
Courtesy of CDS Gallery, NY

"To me, sculpture was more physical than painting. It seemed to me to be a more direct way to deal with the inner subject. Sculpture allowed me to create in my art, the things that people were saying you were not supposed to demonstrate in art, such as race and politics. *The Lynch Fragment* series began in 1963 after a tormented decade which suppressed my African-American history. The Civil Rights Movement just validated my interest in African and African-American history. We had a past, present, and a future in this country. I got involved in the movement and witnessed all the conflicts and injustices that you can imagine. *Lynch Fragment: Freedom Fighter* is a tribute to the men and women who fought for justice and equality."

MELVIN EDWARDS



Ted Ellis  
ATTITUDE: PRESSURES  
AROUND US, Series #1  
c.1992  
acrylic on board  
Courtesy of Ted Ellis

"The pressures that affect the Black family come in all forms, shapes and colors. Some are so overt that it is like a storm in the night. These pressures (the death of a mother's child, drugs, police brutality, unfair judicial system, etc.) shape attitudes within the Black family. *Attitude: Pressures All Around Us* is a series of works that reflect Civil Right injustices. These pressures eat at the core of the Black family and cause friction. But, the family will continue."

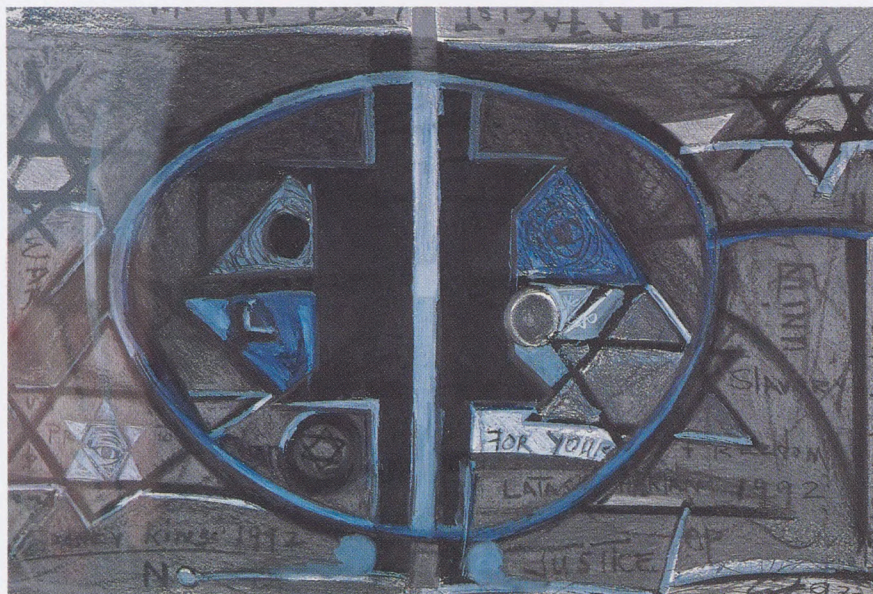
TED ELLIS



Tom Feelings  
KNOWLEDGE  
c.1963  
ink on paper  
Courtesy of Mr. & Mrs. Edsel Reid

"My work as an artist and an illustrator describes the many problems that I have faced as an artist. They are also a collection of my life's experiences in hope that it will inspire Black children to appreciate their innate beauty, ability, and heritage."

TIM FEELINGS



Claude R. Fiddler  
IN THE EYE OF THE STORM  
c.1992  
mixed media drawing  
Courtesy of Dr. Samella Lewis

"*In the Eye of the Storm* was created as a result of the Rodney King verdict. But, it also incorporates the mood (tension) of African-Americans in Los Angeles and across the country. As the riot took place, I watched from the top of a building about 1/4 mile from the Courthouse. Later that evening, I painted and named *In the Eye of the Storm*."

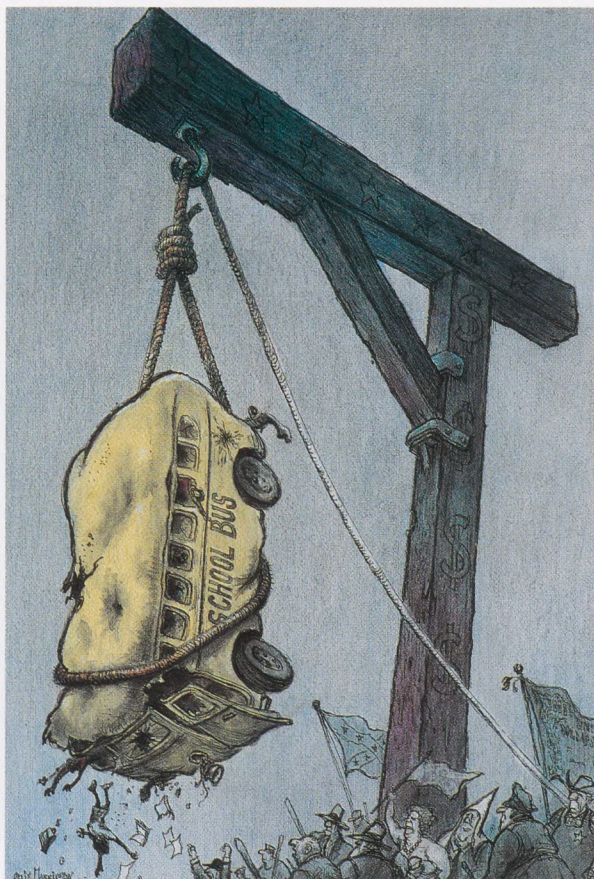
CLAUDE R. FIDDLER



Frank Frazier  
...THE DOGS AND THE POLICE,  
WE AIN'T FINISHED YET!  
c.1973  
pen  
Courtesy of Florence & Irving Schwartz

"From 1962 to 1970, I began to develop as an African-American artist. During my military stay in the Republic of Vietnam, I began sketching on sea ration boxes. The sketches showed various things going on in the Third World nation. Many of the pieces reflected the Tet offensive, the Vietnamese people and my strong feelings that I was somewhere I should not be. It was also at this time that I realized we as African-Americans needed to become unified as a people. ...*The Dogs and the Police, We Ain't Finished Yet* is a documentation and a reminder of the cruelty of the 60's. We must get strength from the drawing in unifying ourselves."

FRANK FRAZIER



Oliver W. Harrington  
LYNCHED SCHOOLBUS  
c.1980

watercolor on paper  
Courtesy of The Walter O. Evans Collection  
Detroit, MI

"Harrington's view of America took the form of one-panel cartoons depicting race relations. There were at once tortured and funny. He not only covered the scars racism cut into Blacks, but he also portrayed his characters white and blacks-with a hand that transcended race. They seemed to express an unspoken sorrow for people wounded by hatred and fear."

GEORGE WALDMAN  
DETROIT FREE PRESS



Richard Hunt  
I HAVE BEEN TO THE MOUNTAIN TOP  
c.1977  
cast bronze

Courtesy of Richard Hunt

"*I Have Been to the Mountain Top* is the model for the larger memorial in Memphis, Tennessee. It was created in honor of Dr. Martin Luther King, Jr."

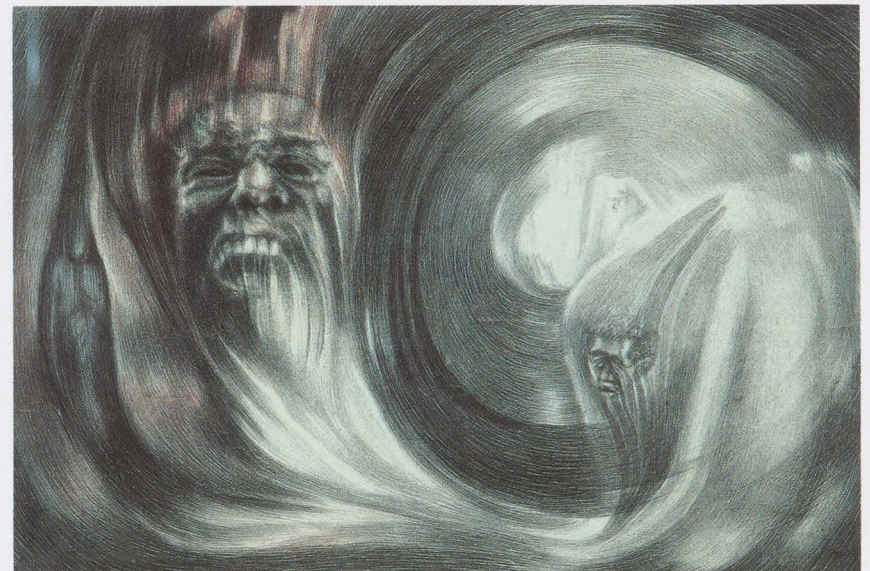
RICHARD HUNT



Preston Jackson  
 RODNEY KING  
 c.1993  
 bronze & concrete  
 Courtesy of Preston Jackson

"I remember watching the beating of Rodney King on the news. It left me amazed, shocked and angry. As a result of my anger, I began to sketch the scene on paper. By the time the video broadcast was over, I had completed the sketch. This was my way of documenting and forever capturing the injustice of such an act. I later recreated *Rodney King* in bronze and concrete."

PRESTON JACKSON



Harvey L. Johnson  
 A TIME TO REAP AND A TIME TO SOW  
 c.1968  
 conte'  
 Courtesy of Harvey L. Johnson

"*A Time to Reap and a Time To Sow* was created when I heard Dr. Martin Luther King, Jr. had been assassinated. This was my outcry to that act."

HARVEY JOHNSON



Calvin B. Jones  
 USHERS IN WAITING (THE FAMILY AGENDA)  
 c.1991  
 acrylic on board  
 Courtesy of Calvin B. Jones

"When we have problems, we go to church. I wanted to make a statement about the continuation of the family (young and old) and the spirit. The "ushers" in the painting are not only our guide at the church but they are also there to serve us. From the beginning of time through the '60s until the present, it was the spirit, our faith, that has guided us to take the steps that brought about the Civil Rights Movement. *Ushers in Waiting* will always be there to assist us."

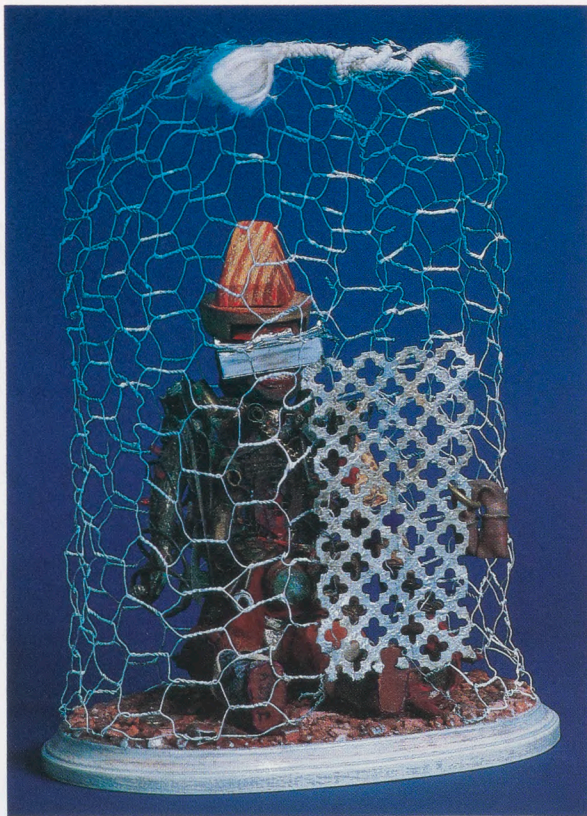
CALVIN B. JONES



Anita H. Knox  
 WE BE LIKE TREES  
 c.1993  
 quilt machine and hand quilted  
 Courtesy of Anita H. Knox

"*We Be Like Trees* shows us that we must advocate, support, appreciate and accept our mixture of ethnic and cultural heritage. There is a need, especially crucial as we approach the 30th anniversary of the March on Washington. *We Be Like Trees* is born out of the desire to see all children, all people, treated equally and fairly: like trees we all need nourishment to grow; like trees we all have strengths and weaknesses. If allowed to mature, our contributions can be as varied and important as the oak, the sequoia, the acacia, the elm and the cedar each adds its own color and stability; each is different and necessary to our survival. We all have the right to Be".

ANITA H. KNOX



Jean Lacy  
ENDANGERED SPECIES -  
SACRIFICIAL COCK  
c.1992  
mixed media  
Courtesy of Jean Lacy

"A contemporary interpretation of Bakongo fetish figures, the doll represents an urban youth. The figure is embedded with empty bullet shells rather than nails. The bullet shells have become receptacles for receiving messages to be sent to a higher power. The figure is charged with magical purpose for healing in spite of its seemingly fiery aggressive appearance like today's youth. Flashes of neon plastic and fragmented glass are shimmering symbols of death and resurrection. On back of the figure is a small wooden ladder which symbolizes both ascension and descension. It is constructed so that the spiritual aspect of the deceased can be consulted to establish the cause of death, and the type of burial to be given. The chicken wire cage symbolizes the sacrifice -sacrificial cock."

JEAN LACY



Jacob Lawrence  
CONFRONTATION AT THE BRIDGE  
c.1975  
serigraph  
Courtesy of Dr. Samella Lewis

My paintings consistently portray the lives and struggles of Black Americans. It portrays their concerns with everyday reality and the dignity of the poor and all human effort toward freedom and justice. *Confrontation at the Bridge* is based on a 1963 incident in Birmingham, Alabama, during the nonviolent civil rights demonstration led by Dr. Martin Luther King, Jr., and a group of ministers, who attempted to march into the heart of the city but were met and arrested by Commissioner "Bull" Connor and members of his police force.

Ellen H. Wheat

Jacob Lawrence - American Painter



Hughie Lee-Smith  
REFLECTION  
c.1957  
oil on canvas  
Courtesy of Evans-Tibbs Collection  
Washington, DC

"Reflection" is an example of my use of the city as a metaphor for the isolation and apathy of the ghetto.

SHARON F. PATTON  
African-American Artist 1880-1987



Tierney L. Malone  
STORE CANS  
c.1993  
mixed media on cans  
Courtesy of Tierney L. Malone

"The pieces that make up 'Store Cats' are a component of a larger piece - an installation called 'Hope Apothecary.' The 'Hope Apothecary' is an old small merchantile where customers (viewers) can come and find the medicinal cures both good and bad for their social, spiritual and psychological ailments. There on the shelves are the store cans - each containing a remedy/formula for a specific ill (need). The Black cans represent the mysterious products that only the customer can imagine and identify as medicine (the cure) for his or her specific need. My works are a reaction to what is going on around me both locally and nationally."

TIERNEY L. MALONE



Carolyn L. Mazloomi  
 TRYING TO GRAB A PIECE OF THE PIE  
 c.1992  
 fiber (cotton), hand-painted, quilt  
 Courtesy of Dr. Carolyn L. Mazloomi

"Trying to Grab A Piece of the Pie traces the Black man's arrival to this country - his progress and his shortfall. The leaves represent the African continent. Blacks have a rich heritage that has been hidden, erased, and invisible to white men. 'Trying to Grab A Piece of the Pie' is a reminder to whites of their shameful acts committed against Blacks in American history. The man on the flag represents his rise. The American flag represents all that is good and well in this country such as wealth, security, a dream to succeed, justice to all, etc. All the things that have been denied to Blacks. The flag is falling apart to represent all the works that African-Americans have done to build this country and, yet, have not been justly or equally rewarded for. The ladder is the ladder to our goals and dreams but it is short because there are always something that prevents the majority of us from reaching the top."

CAROLYN L. MAZLOOMI



Eddie R. McAnthony  
 MARTIN  
 c.1985  
 acrylic on canvas  
 Courtesy of Eddie R. McAnthony

"'Martin' was inspired when Rev./Dr. Martin L. King, Jr. was unjustly put in jail in Birmingham, Alabama. To paraphrase a portion of his famous letter from the Birmingham jail - 'injustice to anyone anywhere...' gave rise to this visual interpretation of Dr. King's fight for justice and equality for all. The three colors of his skin and the hard-edged painting style further emphasizes his strong commitment and conviction and how deeply he felt about humanity."

EDDIE R. MCANTHONY



Edward Mills  
ALL MEN ARE CREATED EQUAL  
c.1940s  
oil on canvas  
Courtesy of Permanent Collection of  
African-American Art, Dept of Fine Arts  
Texas Southern University

"In the eye of the Civil Rights Movement, I witnessed the things that were not reported by the news. 'All Men Are Created Equal' documents how this country was hanging Black men and raping and killing Black Women."

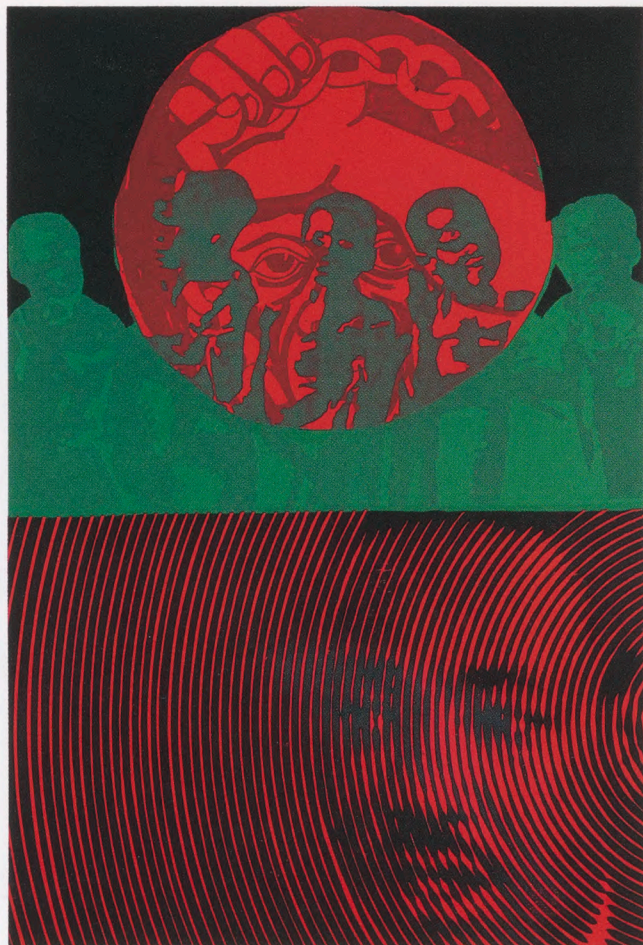
EDWARD MILLS



Brenda Mveng  
NAILING'EM TO THE GROUND  
c.1987  
gauche  
Courtesy of Brenda Mveng

"I have traveled extensively throughout Africa studying and understanding our history. In reviewing African-American history, one can not overlook the role that racist groups such as the KKK have played. 'Nailing'em to the Ground' reflects that role."

BRENDA MVENG



Elliott Pinkney  
KING  
c.1975  
serigraph

Courtesy of Evangeline J. Montgomery

"In the mid 70s, African-American artists in the Crumpton, California area were still unable to show our works in white owned galleries. As a result, we (African-American artists) started creating art works that were symbolic to protest. We called it 'protest art.' We simply wanted to inform the white owned galleries that we were out there, and viable and that they should exhibit Black. 'King' was my protest statement."

ELLIOTT PINKNEY



Adrian Piper  
SAFE #1  
c.1990  
mixed media installation  
Courtesy of John Weber Gallery  
New York, NY

"During the 1960s and 1970s, my works were principally conceptual and performance oriented, dealing with issues of racism in American society. More recently, I combine appropriated photographs with written captions music, and voice tracks, to create surround environments that deal with media and the roots of racism. There are four enlargements of 'Safe.'"

ADRIAN PIPER



Noah Purifoy  
 UNTITLED (ASSEMBLAGE)  
 c.1967  
 mixed media  
 Courtesy of Dr. Samella Lewis

"After the Watts Riots were over, I walked through the area and collected the items which make 'Untitled (Assemblage).'"

NOAH PURIFOY



John Rozelle  
 WHAT WHAT  
 c.1985-86  
 acrylic & mixed media on canvas  
 Courtesy of Margaret & Quincy Troupe

"My works aim not only to discover, disentangle, scrutinize and lay bare aspects of Africanness in modern painting but also to reclaim and consubstantiate this artistic patrimony according to my painterly sensibility and critical intellect. Life is tangible and illusionary. You can feel and see it. Yet, it is mystical..."

JOHN ROZELLE



Raymond Saunders  
RED STAR  
c.1970  
oil on canvas  
courtesy of Evans-Tibbs Collection  
Washington, DC

"Red Star" is an example of Saunders' tableaux for personal identity. It does not address some grand social agenda. Yet, he reflects his environment and his experience. The source is the urban streets and black ethos percolates to the surface. Raymond Saunders rejects the notion for an identifiable Black art aesthetic. It is belief that art projects beyond race and color; beyond America.

SHARON F. PATTON  
African-American Artist 1880-1987



F.L. "Doc" Spellmon  
AFRO-AMERICAN SUCCESS STORY  
c. 1985  
mixed media/collage  
Courtesy of Dr. & Mrs. Joseph A. Pierce, Jr.

"My works are expressionistic oils that depicts Black imagery and design elements which seem to ooze from the tubes and creep off the canvas. They are jazzy, yet sentimental, rhythmic texture. My subjects include sunsets in Africa, slaves picking cotton, Bible - thumping preachers, juke-joint dancers, and historical depictions. I sometime incorporate my works with such figures as Dr. Martin Luther King, Jr. who is depicted in 'Afro-American Success Story' and John F. Kennedy. Many of my works are political although not always in ways you would expect."

F.L."DOC" SPELLMON



Clarence Talley, Sr.  
THE LAST SUPPER  
c.1992

acrylic on wood  
Courtesy of Rev. Clarence Talley, Sr.

"Scripture does not tell us all of what transpired between the Historical Jesus and His disciples; but it does paint for us a picture of a closely knit band whose major concern was for the disposed and the disinherited. One of the more intimate occasions of the group was that of the Last Supper - the traditional final meal of Jesus with His disciples prior to His crucifixion. In my work, 'The Last Supper,' I have chosen to heighten the ethnicity of the disciples and present them only in profile. The brightly colored hues add to the intensity of the moment and are also symbolic of the fervent social concerns that were no doubt hidden in the hearts and minds of the disciple... in the minds of the Civil Rights leaders."

CLARENCE TALLEY, SR



Oscar Thomas  
WE THE PEOPLE  
c.1985

oil on canvas  
Courtesy of Oscar Thomas

"'We The People' Of These United States is the Preamble to the Constitution. In its conception 'we the people' did not and does not include Black people. Look at the racial tension in Miami and the way the United States Government handle those tensions is a good indication that 'we the people' does not include Black people. The entire racial tension in Miami is included in my art. Dr. Martin L. King, Jr. stated 'we should come together.' It is my hope that we can come together."

OSCAR THOMAS



Andrew L. Thompson  
FAMILY  
c.1971  
oil on canvas  
Courtesy of Andrew L. Thompson

"'Family' was created as a social statement about the Black family and how the Vietnam War threatened that structure. The afro which was the fashion statement of the time was also a protest statement against the war. The afro that is worn by the various generation in the painting reflects their protect against the war - a war that claimed the lives of so many Blacks (sons and fathers)."

ANDREW L. THOMPSON



Dinizulu Gene Tinnie  
IN THE WAKE OF COLUMBUS  
c.1992  
mixed media collage  
Courtesy of Dinizulu G. Tinnie

"'In the Wake of Columbus' was created as a response to the 'celebration' of Columbus Quincentennial in 1992 which ignored the concerns and sentiments of African-American and native American people. The agenda and purpose of Columbus' much - ballyhooed voyage in 1492 was the genesis of all that has come to be called "race relations" and the struggle for justice, one important stage which was the Civil Rights struggle of the 1960s. 'In the Wake of Columbus' tells the story in the African world perspective: transfer knowledge across the ocean, the place that swept African-Americans of their history, the resurrection and the life that took place after the slave trade and the African renaissance that we are experiencing today."

DINIZULU GENE TINNIE

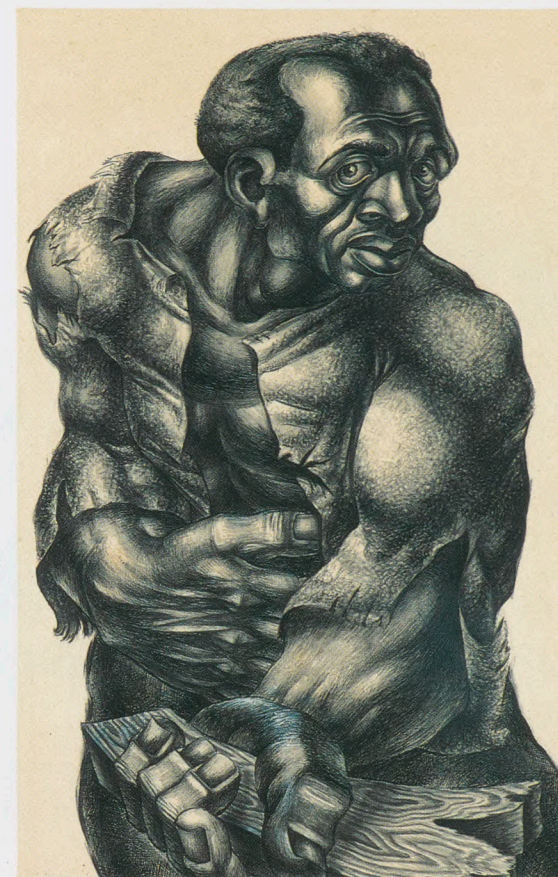


Ruth Waddy  
THE KEY  
c.1969  
linocut

Courtesy of Evangeline J. Montgomery

"Occasionally I find a subject to paint and print, that is color whemsey, joy, not happiness. I feel that heppiness is a cultivated, social condition which may forego joy that is vjited upon the simple minded. However, more often than not, my subjects are social, evoking I hope, and emothional reaction from the viewer. Only with a cintinued viewing does he bvecome aware of line and color."

RUTH G. WADDY



Charles White  
NATIVE SON #2  
c.1942

ink on paper  
Courtesy of The Howard University Gallery of Art  
Permanent Collection  
Washington, DC

"Charles White, an artist who had experienced racism in the early stages of his life and career, devoted his art career to educating white American about the history of Blacks. In a 1940 interview with Willard Motley, he stated "white man does not know the history of the Negro, he misunderstands him...Paint is the only weapon I have in which to fight what I resent." Charles White travelled extensively throughout the south, recording his impressions of the southern Blacks worked, played and prayed. Charles Whites' earlier works are characterized as creating a sense of alienation and isolation and as protested inequities in the Black man's past and present history."

CHARLES WHITE



Walter Williams  
THIRD AVENUE EL  
c.1955

goauche on paper  
Courtesy of Evans-Tibbs Collection  
Washington, DC

"*Third Avenue El* refers to the harshness and psychological isolation of Harlem. This was the experience that many Black artists discovered upon migrating from the south to the north."

SHARON F. PATTON  
African-American Artists 1880-1987



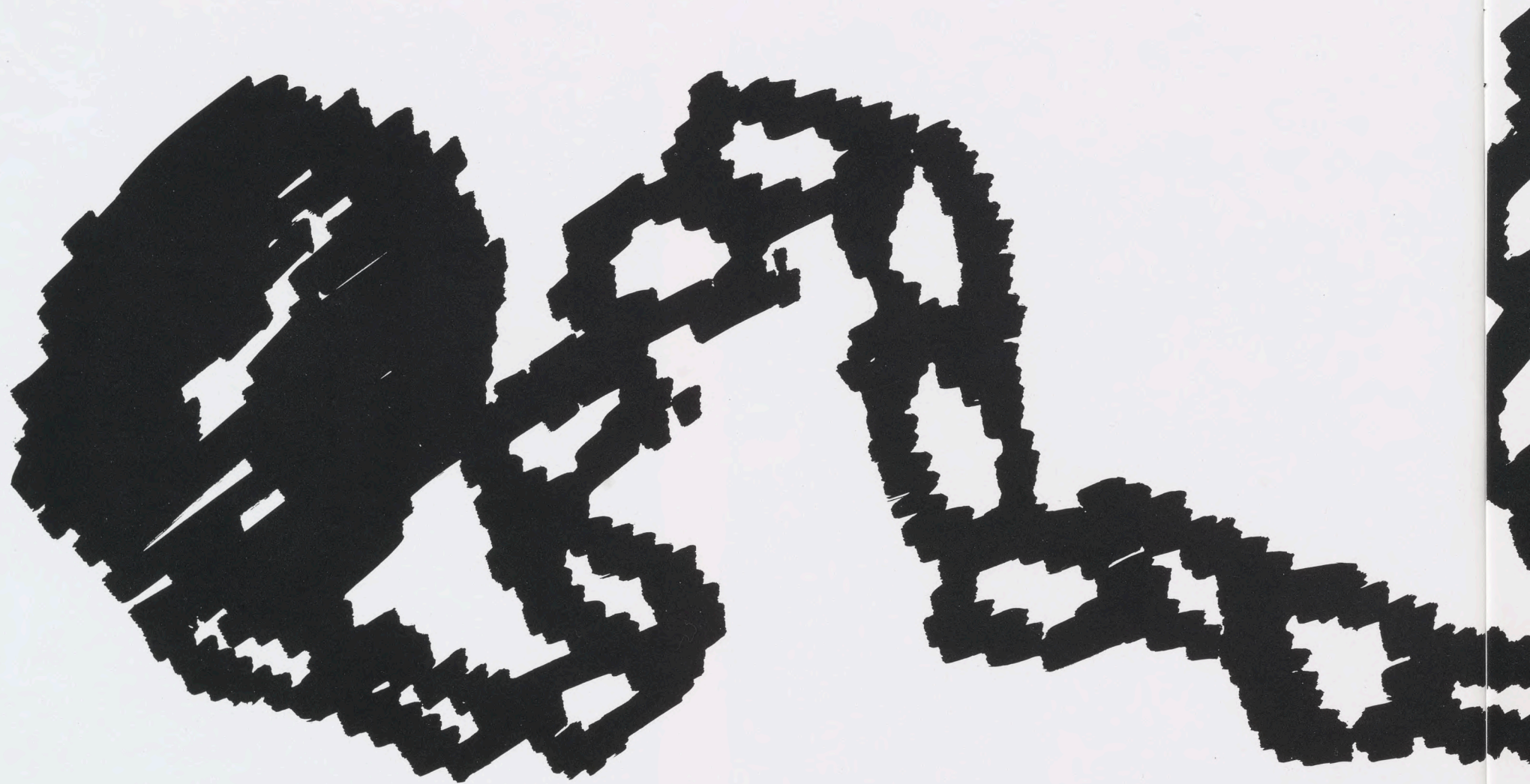
Shirley Woodson & Randall Dudley  
DAILY NEWS DISPATCH  
c.1969  
collage

Courtesy of Shirley Woodson

"I remember when Dr. King, Jr. publicly announced his protest against the Vietnam War and his urging citizens to get involved in the protest against the war. 'Daily News Dispatch' is our way of protesting against the war, documenting the war, and echoing our concerns about the war. 'Daily News Dispatch' is a collaborative project with poet, Randall Dudley. Dudley was concerned with the war statistics concerning the casualties of the war especially African-American casualties. It was also our way of expressing our concerns about the way the war was being reported in the news. Dudley wrote the poems which incorporated in the art. This was our way of reporting the numbers of casualties and the senselessness of it."

SHIRLEY WOODSON

**T REMEMBER...**  
TM







## ***"I REMEMBER..." EXHIBIT CHECKLIST***

### **William Anderson**

Self Portrait, c.1963  
30 1/4" x 40 1/4"  
acrylic  
Courtesy of William Anderson

### **Benny Andrews**

Man and His Cross, c.1972  
24 1/2" x 18"  
ink drawing  
Courtesy of Dr. Samella Lewis

UNTITLED, c.1972  
24" x 18 1/2"  
ink drawing  
Courtesy of Dr. Samella Lewis

### **Herman "Kofi" Bailey**

Our Image, c.1961  
40" x 30"  
mixed media  
Courtesy of Dr. Samella Lewis

Solitude, c.1976  
25" x 33"  
conte' crayon & charcoal  
Courtesy of Peggy Rambo

### **Arthello Beck, Jr.**

Agony of Vietnam, c.early 1970  
36" x 30"  
oil on canvas  
Courtesy of Arthello Beck, Jr.

Attica, c.early 1970  
48" x 72"  
oil on canvas  
Courtesy of Arthello Beck, Jr.

### **Arthur Carraway**

A Dream - Still Unfulfilled, c.1971  
1/2" x 60 1/4"  
gouache/collage & fabric on corrugated board  
Courtesy of Arthur Carraway

### **Elizabeth Catlett**

Political Prisoner, c.1971  
71 1/2" x 19 1/2" x 12"  
polychromed cedar  
Courtesy of Schomburg Center For Research in Black  
Culture, Art & Artifacts Division,  
New York Public Library

Homage to the Panthers, c.1970  
47 1/4" x 32 1/4"  
linocut on paper  
Courtesy of Schomburg Center For Research in Black

**Elizabeth Catlett, (con't)**

Culture, Art & Artifacts Division,  
New York Public Library

Watts, Detroit, Washington, Newark, c.1970

59 cm x 91 cm

linocut

Courtesy of Dr. Samella Lewis

Malcolm X Speaks For Us, c.1969

33" x 39"

serigraph

Courtesy of Evangeline J. Montgomery

**Dana C. Chandler, Jr.**

Amerika: The Golden Prison, c.1973

3' x 6'

acrylic

Courtesy of the National Afro-American Museum  
and Cultural Center

Wilberforce, OH

**Ernest Crichlow**

Waiting, c.1967

23" x 19 3/4"

lithograph

Courtesy of Mr. & Mrs. Edsel Reid

**Dewey Crumpler**

Soul on Ice #14, c.1969-70

33" x 25"

pencil

Courtesy of Dewey Crumpler

Soul on Ice #19, c.1968

26" x 21"

pencil

Courtesy of Dewey Crumpler

**Alonzo Davis**

King's Peace Cloth, c.1985

56" x 56"

acrylic on woven canvas

Courtesy of Contemporary Consultants, Atlanta, GA

**Jeff Donaldson**

Aunt Jemima and the Pillsbury Doughboy, c.1963

50" x 50"

oil on canvas

Courtesy of Jeff Donaldson

God Bless the Child, c.1974

42" x 34"

mixed media on corrugated board

Courtesy of Jeff Donaldson

## Harold S. Dorsey

Bad Nigger Boy with Toothpick and Knife, c.1971  
50" x 26"  
oil on canvas  
Courtesy of Harold S. Dorsey

Charles Evers  
26 1/4" x 21 1/2"  
mixed media  
Courtesy of Harold S. Dorsey

## David C. Driskell

Of Thee I Weep, c.1968-69  
15" x 15"  
collage & acrylic on masonite  
Courtesy of David C. Driskell

## Melvin Edwards

Lynch Fragment: To See It, c.1990  
16" x 14" x 7 1/2"  
welded steel  
Courtesy of CDS Gallery, NY

Lynch Fragment: It has to be You, c.1991  
15" x 13" x 8"  
welded steel  
Courtesy of CDS Gallery, NY

Lynch Fragment: Freedom Fighter, c.1992  
13" x 10" x 8 1/2"  
welded steel  
Courtesy of CDS Gallery, NY

## Ted Ellis

Attitude: Pressures Around Us!  
Series #1, c. 1992  
24" x 30"  
acrylic on board  
Courtesy of Ted Ellis

## Tom Feelings

Knowledge, c.1963  
17 1/2" x 15"  
ink on paper  
Courtesy of Mr. & Mrs. Edsel Reid

## Claude R. Fiddler

In the Eye of the Storm, c.1992  
67" x 46"  
mixed media drawing  
Courtesy of Dr. Samella Lewis

## Frank Frazier

Bus Stop, c.1981  
30" x 24"  
mixed media/watercolor  
Courtesy of Curtis King

**Frank Frazier, (Con't)**

...the Dogs and the Police, We Ain't Finished Yet!

c.1973

9" x 17 3/4"

pen

Courtesy of Florence and Irving Schwartz

**Oliver W. Harrington**

Lynched Schoolbus, c.1980

21 1/2" x 16 1/2"

watercolor on paper

Courtesy of The Walter O. Evans Collection, Detroit, MI

**Richard Hunt**

I Have Been to the Mountain Top, c.1977

7" x 14" x 19"

cast bronze

Courtesy of Richard Hunt

**Preston Jackson**

Rodney King, c.1993

2" x 1' x 12"

bronze and concrete

Courtesy of Preston Jackson

Badlands, c.1993

6" x 17" x 24"

bronze

Courtesy of Preston Jackson

**Harvey L. Johnson**

A Time to Reap and A Time to Sow, c.1968

27" x 40"

conte'

Courtesy of Harvey L. Johnson

The Ghetto Sounds, c.1968

27" x 40"

conte'

Courtesy of Harvey L. Johnson

**Calvin B. Jones**

Behind Every Mask There is a Cross to Bear,  
c.1991

72" x 44"

mixed media on canvas

Courtesy of Calvin B. Jones

Ushers in Waiting (The Family Agenda), c.1991

48" x 48"

acrylic on board

Courtesy of Calvin B. Jones

**Anita H. Knox**

We Be Like Trees, c.1993

96" x 72"

quilt-machine and hand quilted

Courtesy of Anita H. Knox

## Jean Lacy

Endangered Species - Sacrificial Cock, c.1992  
 11 1/2" x 5" x 5"  
 mixed media  
 Courtesy of Jean Lacy

The Words of the First & Last, c.1982  
 21" x 28 1/2"  
 collage/paint on museum board  
 Courtesy of Rev. Zan W. Holmes, Jr.

## Jacob Lawrence

Confrontation at the Bridge, c.1975  
 19 1/2" x 25 7/8"  
 serigraph  
 Courtesy of Dr. Samella Lewis

## Hughie Lee-Smith

Reflection, c.1957  
 23 1/2" x 35 1/2"  
 oil on canvas  
 Courtesy of Evans-Tibbs Collection,  
 Washington, DC

## Tierney L. Malone

Store Cans, c.1993  
 24" x 38" x 4"  
 mixed media on cans  
 Courtesy of Tierney L. Malone

Hope Apothecary, c.1993

38" x 24"

mixed media

Courtesy of Robert & Judy Mackey

## Carolyn L. Mazloomi

Trying to Grab a Piece of the Pie, c.1992

5' x 7'

fiber (cotton), hand-painted, quilted

Courtesy of Dr. Carolyn L. Mazloomi

## Eddie R. McAnthony

Martin, c.1985

32" x 47"

acrylic on canvas

Courtesy of Eddie R. McAnthony

## Edward Mills

All Men Are Created Equal, c.1960s

31 1/2" x 83 1/2"

oil on canvas

Courtesy of the Permanent Collection of African-American  
 Art, Dept. of Fine Arts, Texas Southern University

True Black News, c.1960s

40 3/4" x 62 1/2"

oil on canvas

Courtesy of the Permanent Collection of African-American  
 Art, Dept. of Fine Arts, Texas Southern  
 University

## Brenda Mveng

Nailin' em to the Ground, c.1987

20 1/2" x 16 1/2"

gouache

Courtesy of Brenda Mveng

## Elliott Pinkney

King, c.1975

24" x 20"

serigraph

Courtesy of Evangeline J. Montgomery

## Adrian Piper

Safe, c.1990

a. "We Are Among You"

b. "We Are Around You"

photo by General Foods Corporation

c. "We Are within You"

photo by Josh Porter

d. "You Are Safe"

Photo by Ken Nahoum, Young & Rubicam,  
AT&T

mixed media installation

Courtesy of the John Weber Gallery, New York, NY

## Noah Purifoy

UNTITLED (Assemblage), c.1967

50" x 40"

mixed media

Courtesy of Dr. Samella Lewis

## John Rozelle

What What, c.1985-86

64" x 73"

acrylic & mixed media on canvas

Courtesy of Margaret & Quincy Troupe

## Raymond Saunders

Red Star, c.1970

56" x 46"

oil on canvas

Courtesy of Evans-Tibbs Collection,  
Washington, DC

## F.L. "Doc" Spellmon

Afro-American Success Story, c.1985

32" x 40"

mixed media/collage

Courtesy of Dr. & Mrs. Joseph A. Pierce, Jr.

## Clarence Talley, Sr.

The Last Supper, c.1992

32" x 48" x 2"

acrylic on wood

Courtesy of Rev. Clarence Talley, Sr.

## Oscar Thomas

We the People, c.1985  
40" x 60"  
oil on canvas  
Courtesy of Oscar Thomas

## Andrew L. Thompson

Family, c.1971  
26 1/2" x 36 1/2"  
oil on canvas  
Courtesy of Andrew L. Thompson

## Dinizulu Gene Tinnie

In the Wake of Columbus, c.1992  
49 1/2" x 20 3/4"  
mixed media collage  
Courtesy of Dinizulu Gene Tinnie

## Ruth Waddy

The Key, c.1969  
28" x 22"  
linocut  
Courtesy of Evangeline J. Montgomery

Exhorters, c.1968  
22 1/2" x 24 1/2"  
linocut  
Courtesy of Evangeline J. Montgomery

## Charles White

Hope for the Future, c.1946  
20" x 18" lithograph

The Howard University Gallery of Art,  
Permanent Collection, Washington, DC

Native Son #2, c.1942  
24" x 34"  
ink on paper  
Courtesy of The Howard University Gallery of Art,  
Permanent Collection, Washington, DC

Centralia Madonna (Mother Courage), c.1961  
53" x 25 1/2"  
woodcut  
Courtesy of The Howard University Gallery of Art,  
Permanent Collection, Washington, DC

## Walter Williams

Third Avenue El, c.1955  
18" x 23 1/2"  
goauche on paper  
Courtesy of Evans-Tibbs Collection,  
Washington, DC

## Shirley Woodson & Dudley Randall

Daily News Dispatch, c.1969  
22 1/4" x 19 1/4"  
collage  
Courtesy of Shirley Woodson

Booker T. and W.E.B., c.1969  
25 3/4" x 18 1/2"  
collage  
Courtesy of Shirley Woodson

## ARTIST BIOGRAPHIES

**William Anderson****Born:** Selma, Al**Studied:** Alabama State University, in Montgomery; University of Wisconsin, in Milwaukee, Wisconsin; Instituto Allende, San Miguel, Mexico.

Masterful artist in sculpture, photography, printmaking, drawing and painting, much of Anderson's work depicts everyday images of the poor in rural and urban life.

**Benny Andrews****Born:** Madison, Georgia**Studied:** Fort Valley State College, Georgia, University of Chicago, Art Institute of Chicago.

Painter, educator, illustrator, Andrew believes that the Black artist offers the U.S. its only opportunity to create something intrinsically American, something not based on European culture. Many of his paintings describe scenes of his southern childhood.

**Herman "Kofi" Bailey****Born:** Chicago, Ill.**Studied:** Alabama State University, Montgomery, Alabama; University of Southern California.

Bailey's work has brought him many honors. He has taught at various institutions of higher learning in the United States, Ghana, Switzerland, South America and was senior artist for the office of the President of Ghana.

**Arthello Beck, Jr.****Born:** Dallas**Studied:** Mountain View Community College

Appointed by Texas Governor, Mark White, as Ambassador of Goodwill, Beck works in oil, pencil, watercolor and charcoal. Beck's powerful use of color and sensitive insight, has made him one of the leading African American artists today.

**Arthur Carraway****Born:** Fort Worth, Texas**Studied:** Academy of Art College, San Francisco, CA.

University of California at Berkeley, and Ghana Museum, Accra, Ghana

Arthur Carraway is a master creator who works skillfully with signs symbols producing an art which is termed Afro-dialectics. He is a world traveler and concentrates particularly on the symbolic systems from Mali, Zaire, Ghana and East Africa.

**Elizabeth Catlett (National Honorary Co-Chair)****Born:** Washington**Studied:** Art Student's League, New York, Howard University, Washington, D.C., University of Iowa and the Art Institute of Chicago.

Sculptor, painter and print maker, Catlett is an active foot soldier in the liberation movement, and has produced art concerned with social need. Early in her career, Catlett moved to New Mexico where she has drawn inspiration from the social climate as well as the country's great artistic masters. She has exhibited all over the world and her work can be found in major museums and private collections.

**Dana C. Chandler, Jr.****Born:** Lynn, Mass.**Studied:** Massachusetts College of Art

Pan African artist, educator, lecturer, Chandler is one of America's most noted visual image makers. He has participated in many major art exhibitions with over a thousand group and one man exhibitions. He is listed in Who's Who In The East.

**Ernest Crichlow****Born:** New York**Studied:** Art Institute of Chicago

Painter, illustrator and graphic artist, Crichlow worked on the New York Federal Art Project, and the Greensboro, North Carolina Art Project. He is also co-founder of the Clinque Gallery, and is the former director of Society for American Culture.

**Dewey Crumpler****Born:** Magnolia, Arkansas**Studied:** Mills College, Oakland, San Francisco State University and San Francisco Art Institute, San Francisco

Crumpler, a painter and muralist, has exhibited at the Rainbow Sign Gallery in Berkeley, Calif.

**Alonzo Davis****Born:** Tuskegee Alabama**Studied:** Otis Art Institute, Los Angeles

Pepperdine College, Los Angeles

Painter, printmaker and muralist Alonzo Davis currently lives and works in Memphis, Tenn. Described as "an artist of humanistic vision and social responsibility" by writer/artist Cheryl Dixon, the push and pull of creative drive and social responsibility are the hallmarks of Alonzo's life and weaving is his metaphor.

**Jeff Donaldson****Born:** Pine Bluff, Arkansas**Studied:** Arkansas State College, Institute of Design,  
Northwestern University

Donaldson, a printmaker and painter, art is straightforward and moving with rich African colors. His art exemplifies the progressive movement of African-American consciousness from the fervent political context of the 60's to the Pan Africanism of the 70's to the Kemetric revivalism of the 80's and 90's.

**Harold S. Dorsey****Born:** Jackson, Miss.**Studied:** University of Arkansas, University of North Carolina and Northwestern University, Evanston.

Dorsey, a sculptor and painter, draws heavily upon his Mississippi roots for inspiration. He utilizes Egyptian, Ife, and Benin symbols. "Black artists must become cultural stabilizers, strengthening our people", says Dorsey.

**David C. Driskell****Born:** Eaton, Georgia**Studied:** Howard University, Catholic University of America, Washington, D.C. and Netherlands Institute for the History of Art, Hague.

One of the world's leading authorities on the subject of African American art, most of Dr. Driskell's work is derived from African roots and often combines abstraction with social considerations and figurative elements. Driskell has said that his "art seldom imitates literal life, but does imitate the ways of life."

**Melvin Edwards****Born:** Houston, Texas**Studied:** Los Angeles County Art Institute, Los Angeles City College, University of Southern California.

Beginning as a painter, Edwards turned to sculpture in the early 1960's. The artist uses his personal experiences and historical events as the base of his welded steel sculptures. Edwards' art struggles to change the course of

human adversity brought upon by ignorance, prejudice and lack of self esteem.

**Ted Ellis**

**Born:** New Orleans

**Studied:** Dillard University, New Orleans, La.

Ellis' works are stunning abstracts depicting historical images of ancient and contemporary African culture. His stunning use of bold and brilliant colors in his landscapes, seascapes and portraits are a reflection of his early childhood.

**Tom Feelings**

**Born:** Brooklyn, N.Y.

**Studied:** School of Visual Arts, New York

Tom Feelings, well-known artist and illustrator, works includes the Caldecott Honor Books: Moja Means One, Swahili Counting Book and Jambo Means Hello, Swahili Alphabet Book.

**Claude R. Fiddler**

**Born:** The Island of St. Vincent, Caribbean

**Studied:** Queens Royal College, Port of Spain, Trinidad; University of South Florida, in Tampa

Claude Fiddler is a painter whose art work reflects his African heritage. "The soil that you are from is always in your blood. The Third Passage brings forth our ancestral heritage" states Fidler.

**Frank Frazier**

**Born:** Brooklyn, N.Y.

**Studied:** Hofstra University, New York

Frank Frazier produces brilliantly colored works that have their roots in the African tradition. His images come primarily from West African patterns in fabric designs he gathers on his pilgrimages to Africa.

**Oliver W. Harrington**

**Born:** New York, N.Y.

**Studied:** National Academy of Design, Yale University

Harrington, a cartoonist, book illustrator and painter, is the creator of the famous "Bootsie" cartoon character. Mr. Harrington's work is political and is shown all over the world.

**Richard Hunt**

**Born:** Chicago, Illinois

**Studied:** Art Institute of Chicago

Sculptor, educator and print maker, Richard Hunt is considered one of America's leading sculptors of metal. Hunt's work is abstract, yet often incorporates figurative organic forms.

**Preston Jackson**

**Born:** Decatur, Illinois

**Studied:** Illinois State University, in Cardell, and University of Illinois.

Jackson's sculpture depicts what he calls the "predator and prey syndrome. "My steel images are analogies, metaphorically giving life to my view of what we, as a society, have become."

**Harvey L. Johnson**

**Born:** Port Arthur, Texas

**Studied:** Texas Southern University and Washington State University

Johnson is a graphic artist who specializes in drawing. His art represents the symbolic expression of the spirituality of the African family in America.

**Calvin B. Jones****Born:** Chicago**Studied:** Art Institute of Chicago**Calvin B. Jones (Con't)**

As co-director of the avant-garde AFAM Gallery Studio and Cultural Center in Chicago, Jones portrays on canvas a true picture of the Black experience from his unique perspective using different mediums including painting, illustration and murals.

**Anita H. Knox****Born:** Oklahoma City**Studied:** Howard University, Washington, D.C.

A member of Women of Color Quilter's Network, painter and quiltmaker, Anita Knox, produces works using vibrant and brilliant colors to convey the vitality of the African American spirit. She has exhibited all of the United States and her work is represented in many important collections.

**Jean Lacy****Born:** Washington**Studied:** Southern University, Baton Rouge, LA., Art Student League, New York, Southern Methodist University, Dallas, Texas and University of North Texas, Denton, Texas

Working in collage and mixed media, Lacy's work explores icons that are central to African American culture and other cultures as well: mother and child, family, couples, twin figures, warriors. "Words, numbers, places, rituals and journeys are all forms central to my work..." says Ms. Lacy.

**Jacob Lawrence****Born:** Atlantic City, N.J.**Studied:** Art Workshop under Charles Alston, Harlem Art Center and American Artist School.

In 1940, the precocious talents of the 23 year old artist were known only by

a hand full of people beyond Harlem. But, as a result of his critically - hailed "Migration Series", (which was partially published in Fortune magazine, 1941) Lawrence

became the wunderkind of the art world. Numerous exhibitions and major museum purchases followed his early success, the most recent being the widely celebrated retrospective, "Jacob Lawrence American Painter", organized by the Seattle Art Museum.

**Hughie Lee-Smith****Born:** Eustis, Fla.**Studied:** Cleveland Institute of Arts, Wayne State University and Society of Arts and Crafts in Detroit, Mich.

Lee-Smith has become well known for his empty landscapes and urban walls that crumble beneath the weight of indifference and isolation. The figures in the landscapes do not communicate with each other; these psychological and surrealistic studies of urban and human desolation are characteristic of his work.

**Carolyn L. Mazloomi****Born:** New Orleans**Studied:** Northrop University, Los Angeles and University of Southern California

Mazloomi, an aerospace engineer, is co-founder and coordinator of the Women of Color Quilter's Network. She has exhibited at the Los Angeles Folk Art Museum, the Smithsonian Institution and the Studio Museum of Harlem.

**Eddie R. McAnthony****Born:** Dallas, Texas**Studied:** University of North Texas in Denton, East Texas State University, in Commerce, and Texas Southern University in Houston, Texas.

Sculptor and owner of McAnthony's A Multi-Cultural Studio and Gallery in Fort Worth, Texas. McAnthony is known for his highly original manipulation of materials. Equipped with discipline and technique, his works celebrate the beauty of Black life.

**Edward Mills**

**Born:** Huntsville, Texas

**Studied:** Texas Southern University and University of Houston

Mills, a painter, utilizes symbols and images that relate to the historical past of Black people in America. He has exhibited all over the world.

**Brenda E. Mveng**

**Born:** Marion, N.C.

**Studied:** Howard University, Washington, D.C.

Having lived in Cameroon for 19 years, Mveng's works reflect her African experiences. Research on "The Bamum People and Iconography" influenced her designs of contemporary packaging. Her book on the Bamum and Bulu people of Cameroon is pending publication.

**Elliott Pinkney**

**Born:** Brunswick, G.A.

**Studied:** Woodbury University, in Los Angeles and, Compton College, in Compton, Calif.

Pinkney, a printmaker, painter and sculptor, utilizes brilliant and bold colors in his art. As a colorist, his themes range from historical to musical to capturing scenes from daily life.

**Adrian Piper**

**Studied:** School of Visual Arts, NY, City College of New York, Harvard University, University of Heidelberg, West Germany

Piper is a conceptual artist working in a variety of media: installation, documentation with maps, photographs, performance, video, etc. Themes of her art are; xenophobia, racism and racial stereotyping.

**Noah Purifoy**

**Born:** Snow Hill

**Studied:** Alabama State Teachers College, Atlanta University School and Chouinard Art Institute, Los Angeles

Noah Purifoy, a well known sculptor, has exhibited at the Whitney Museum in New York, Dickerson Art Center, University of Iowa, Watts Renaissance of the Arts, and Lang Art Gallery in Claremont, Calif.

**Dudley Randall**

**Born:** Washington, D.C.

**Studied:** Wayne State University, University of Michigan, University of Ghana

Randall, a teacher, librarian, publisher, and poet, is the founder and general manager of Broadside Press, Broadside Poetry Workshop and The Poet Theater. His books of poetry include: "In Homage to Hoyt Fuller", "A Litany of New and Selected Poems", "Poets I Have Known", and "A Capsule Course in Black Poetry Writing".

**John Rozelle**

**Born:** St. Louis, Missouri

**Studied:** Washington University and Fontbonne College

A teacher at the School of the Art Institute of Chicago, Rozelle's works are concerned with the existence of symbiotic relationships in the universe and the presence of the many layered self.

**Raymond Saunders**

**Born:** Pittsburgh, Penn.

**Studied:** Carnegie Institute of Technology, Pennsylvania Academy of Fine Arts, California College of Arts and Crafts

Saunders' paintings combine abstract expressionist feeling for paint with graffiti, letters and Arabic calligraphy. Some of his images are derived from experiences in the Middle East, Japan and Russia.

**F. L. "Doc" Spellmon**

**Born:** Jefferson, Texas

**Studied:** St. Mary's College, San Antonio, Texas and Butera School of Fine Arts, Boston, Mass.

Award winning artist Spellmon paints scenes of Black life--cotton pickers, juke box dances, preachers and ordinary folks. His paintings have the rugged graphic quality of woodcuts.

**Clarence Talley, Sr.**

**Born:** Alexandria, LA.

**Studied:** Southern University, Baton Rouge, La.

Rev. Talley learned his craft under the watchful eye of the world renowned sculptor Frank Hayden. A professor at Prairie View A&M University, Rev. Talley has exhibited extensively throughout the Southwest.

**Oscar Thomas**

**Born:** Costa Rica

**Studied:** Self taught. His art is a gift from the Creator.

A realist and surrealist painter who is motivated by the beauty surrounding him. His artistic skills are exemplified in his portraits and landscapes. Color, originality in technique in addition to attention to detail are the foundation of his work.

**Andrew L. Thompson**

**Born:** Houston

**Studied:** University of Texas, at Arlington  
Art Institute of Houston, Texas

An accomplished watercolorist, living in Houston. Andrew's art images range from realistic to expressionistic paintings--depicting subject matter as Western, African and Caribbean street scenes, families, cowboys, women and musicians.

**Dinizulu Gene Tinnie**

**Born:** South Bronx, New York

**Studied:** UCLA, Los Angeles, Calif, Queens College, New York, Universite' deCaen, France, Universite' de Nancy, France

Although his professional training is in the foreign languages and literature, visual arts has been a lifelong occupation which has matured in South Florida, where he has been awarded several commissions.

**Ruth Waddy**

**Born:** Lincoln

**Studied:** Los Angeles City College, Otis Art Institute, University of Minnesota

Waddy, a printmaker, printer and editor has exhibited at the Rainbow Sign Gallery, Oakland Art Museum, Friendship House in Moscow, Leningrad, USSR, and Independence Square, Los Angeles.

**Charles White**

**Born:** Chicago

**Studied:** Art Institute of Chicago, Art Student League, New York and Taller de Grafica, Mexico.

Painter and graphic artist, Charles White produced works that explore the souls of African American people. Equipped with the techniques and discipline of traditional formats, White was an interpreter of Black life through his depiction of idealized Black heroes and the struggling Black masses.

**Walter H. Williams**

**Born:** Brooklyn, N.Y.

**Studied:** Brooklyn Museum of Art School, Skowhegan School of Painting and Sculpture in Maine

Williams, a printmaker and painter, moved to Copenhagen, Denmark. He has exhibited in numerous locations including Washington, D.C., New York, Mexico City, Copenhagen, Stockholm, and Sydney, Australia.

**Shirley Woodson**

**Born:** Tennessee

**Studied:** Wayne State University, Detroit, MI., School of the Art Institute of Chicago.

Painting primarily in the oils and acrylics, Woodson's pieces are usually large scale, reflecting various cultural, religious and social concerns -- all presented in styles and colors of incredible force and spirit and bravado.

**FOR INFORMATION, CALL:  
(202) 806-5089 OR (214) 658-7144**

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